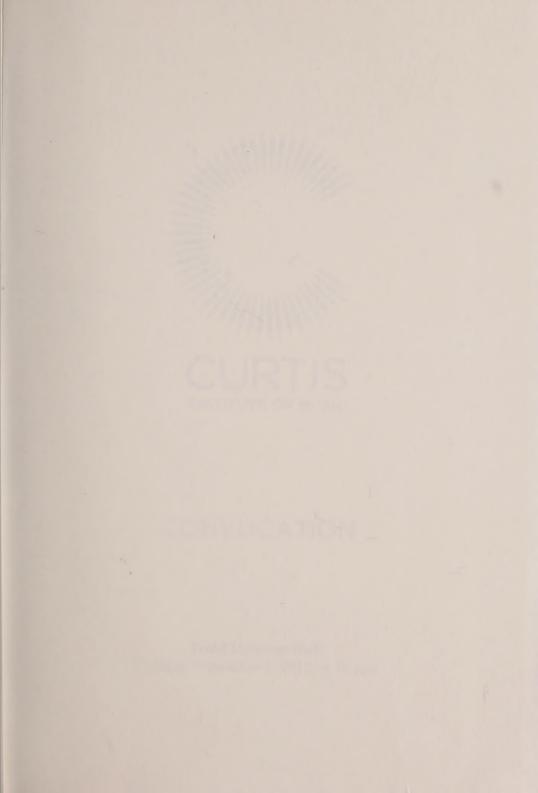


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CONVOCATION

Field Concert Hall Tuesday, September 4, 2012, at 10 a.m.

PROCESSIONAL

Trumpet Voluntary in D major

Jeremiah Clarke (c. 1669–1707)

Alan Morrison ('91), organ Haas Charitable Trust Chair of Organ Studies

GREETING AND OPENING DECLARATION

H. F. "Gerry" Lenfest

Chairman

OPENING REMARKS

Roberto Díaz (Viola '84)

President

John R. Mangan

Vice President and Dean

David Ludwig (Composition '01)

Gie and Lisa Liem Artistic Chair of Performance Studies

MUSICAL SELECTION

"O soave fanciulla" from *La Bohème*

Giacomo Puccini (1858–1924)

Sarah Shafer, soprano
Christopher Tiesi, tenor
Mikael Eliasen, piano
Artistic Director of the Curtis Opera Theatre
Hirsig Family Head-of-Department Chair in Vocal Studies

REMARKS

Jeanne M. McGinn

Ruth W. and A. Morris Williams Jr. Chair of Liberal Arts

Jonathan Coopersmith

Chair of Musical Studies

"O soave fanciulla" ("Oh sweet little lady!") from La Bohème Music by Giacomo Puccini - Text by Giuseppe Giacosa and Luigi Illica

RODOLFO

O soave fanciulla, o dolce viso di mite circonfuso alba lunar, in te ravviso il sogno ch'io vorrei sempre sognar!

MIMÌ

Ah, tu sol comandi, amor!

RODOLFO

Fremon nell'anima dolcezze estreme. Nel baccio freme amor!

MIMÌ

Oh come dolci scendono le sue lusinghe al core ... tu sol comandi, amor! (kissed by Rodolfo)

No, per pieta!

RODOLFO Sei mia!

MIMÌ

V'aspettan gli amici ...

RODOLFO

Gia mi mandi via?

MIMÌ

Vorrei dir ... ma non osso.

RODOLFO

Di!

MIMÌ

Se venissi con voi?

RODOLFO

Che? Mimì! Sarebbe cosi dolce restar qui. C'e freddo fuori.

RODOLFO

Oh sweet little lady! Oh, sweetest vision, with moonlight bathing your pretty face, the dream that I see in you is the dream I'll always dream!

MIMÌ

Oh! You rule alone, Love!

RODOLFO

Deep in my soul trembles the deepest passions. Our kisses shudder with love!

MIMÌ

How gently now his words of praise make their way into my heart ... You rule alone, oh love! (kissed by Rodolfo) No, I beg you!

RODOLFO

You're mine now!

MIMÌ

Your friends are still waiting ...

RODOLFO

So soon must I leave you?

MIMÌ

I would like ... I can't say it.

RODOLFO Speak!

MIMÌ

What if I went along?

RODOL FO

What? Mimi! How sweet instead to stay behind here. It's freezing outside.

MIMI

Vi starò vicina!

RODOLFO

E al ritorno?

MIMÌ

Curioso!

RODOLFO

Dammi il braccio, o mia piccina.

MIMÌ

Obbedisco, signor!

RODOLFO

Che m'ami di'?

MIMÌ

Io t'amo.

RODOLFO e MIMÌ

Amor! Amor! Amor!

Translation by nomorelyrics.net

MIMÌ

I'd be right beside you!

RODOLFO

What about later?

MIM

Who knows, sir?

RODOLFO

Take my arm, my dear young lady.

MIMI

As you say, my dear sir.

RODOLFO

Do you love me?

MIMÌ

I certainly do.

RODOLFO and MIMÌ

Love! Love! Love!

MUSICAL SELECTION

Duo for Violin and Viola in G major, K. 423 Wolfgang Amadeus Mozart (1756–91)

Jennifer Koh ('02), violin Hsin-Yun Huang ('92), viola

STUDENT ADDRESS

Kensho Watanabe (Conducting)

President, Student Council

FACULTY ADDRESS

Ida Kavafian

Violin Faculty

CLOSING REMARKS

John R. Mangan

RECESSIONAL

Allegro maestoso e vivace from Sonata in C minor, Op. 65, No. 2 Felix Mendelssohn (1809–47)

Alan Morrison, organ

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ENTERING CLASS OF 2012

Cello

Jonah Ellsworth Timotheos Petrin Double Bass Samuel Casseday

Flute

Brendan Dooley

Composition

Terry Cole Riho Maimets

ENTERING CLASS OF 2012 (cont'd)

Guitar

Louis Xavier Barrette Gideon Whitehead

Harp

Gian Torrano Jacobs

Anna Odell

Horn

Austin Larson

Oboe

Joshua Lauretig William Welter

Piano

Ying Li Kate Liu Wei Luo

Chelsea Wang Zitong Wang

Timpani and Percussion

Won Suk Lee

Trombone

Joseph Chen David Hoch

Daniel Schwalbach

Trumpet

Noah Dugan

Viola

Born Lau Alex Link

Yoshihiko Nakano

Violin

Brendon Elliott Abigail Fayette Piotr Filochowski Gergana Haralampieva

Christine Lim Hyun Jae Lim Kyung Ji Min

Laura Park Emma Steele

Alexandra Switala

Vocal Studies

Vartan Gabrielian

Kyle Gee Roy Hage Spencer Lang

Jamez McCorkle

Anthony Reed Rachel Sterrenberg

Faculty Marshal

Paul Bryan (Trombone '93)
Registrar and Associate Dean of Academic Affairs





Jimmy Brent (1953-79)

Jimmy Brent Recital

Field Concert Hall Sunday, September 23 at 2 p.m. Adipose Rex Waltz for Larry James R. Brent (1953-79)

Tom Lawton, piano

Duet in C major, WoO 27, No. 1

transcribed by Friedrich Hermann

Allegro comodo Larghetto sostenuto Rondo: Allegretto Ludwig van Beethoven (1770–1827)

Nigel Armstrong, violin John-Henry Crawford, cello

Trio in E-flat major, D. 929

Andante con moto Allegro moderato Franz Schubert (1797–1828)

Ashley Hsu, piano Nigel Armstrong, violin John-Henry Crawford, cello

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Tom Lawton, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

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THIS FALL AT CURTIS

Thursday, October 4 – Sunday, October 7 Curtis Opera Theatre: *DIDO*+ Curtis Opera Studio, 1726 Locust Street Matthew Glandorf, conductor Jordan Fein, stage director

Weill Ballad of the Soldier's Wife, The Berlin Requiem

Purcell Dido and Aeneas

Berio Sequenza III for female voice

Three-opera subscriptions: \$75 (DIDO+, The Magic Flute, and Rinaldo) Single tickets: \$35; Curtis Patron Services office: www.curtis.edu or (215) 893-7902

Wednesday, October 10 at 8 p.m. Student Recital Series begins, with eighth blackbird Field Concert Hall

Works of Bermel, Schoenberg, and Schubert, featuring ensemble-inresidence eighth blackbird. Admission is free; seating is on a first-come, first-served basis.

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Friday, October 12 at 8 p.m., Richardson Auditorium Monday, October 15 at 8 p.m., Verizon Hall Curtis Symphony Orchestra Carlos Miguel Prieto and Kensho Watanabe, conductors John de Lancie, narrator

Jack Wolgin Orchestral Concerts

Tchaikovsky Romeo and Juliet: Duet for soprano and tenor

Britten The Young Person's Guide to the Orchestra,

Op. 34

R. Strauss Ein Heldenleben, Op. 40

Three-concert subscriptions: \$15-\$110, Curtis Patron Services Office: www.curtis.edu or (215) 893-7902; single tickets \$5-\$45 Ticket Philadelphia: www.TicketPhiladelphia.com or (215) 893-1999

Sunday, October 14 at 3 p.m.
Alumni Recital Series: Hsin-Yun Hu

Alumni Recital Series: Hsin-Yun Huang and Friends Field Concert Hall

Works of Beethoven, Haydn, Ligeti, and Martinů

Four-recital subscriptions: \$95; single tickets: \$28 Curtis Patron Services Office: www.curtis.edu or (215) 893-7902 Artists donate their services and proceeds benefit Curtis students.



Curtis Opera Theatre

presents

DIDO+

Ballad of the Soldier's Wife by Kurt Weill
The Berlin Requiem by Kurt Weill
Dido and Aeneas by Henry Purcell
Sequenza III by Luciano Berio

Matthew Glandorf, conductor

Jordan Fein, stage director and production

Christopher E. Ford and Dakota Rose, set and costume designers

J. Dominic Chacon, lighting designer

Thursday, October 4–Sunday, October 7, 2012 Curtis Opera Studio

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

Photographic and recording equipment may not be used in the Curtis Opera Studio.

BALLAD OF THE SOLDIER'S WIFE

Music by Kurt Weill English translation by Eric Saltzman

Alize Rozsnyai, soprano

THE BERLIN REQUIEM

Music by Kurt Weill Words by Bertolt Brecht English translation by Michael Feingold

- I. Great Hymn of Thanksgiving
- II. Ballad of a Drowned Girl
- III. Epitaph: Here Lies a Young Girl
- IV. First Report on the Unknown Soldier under the Arch of Triumph
- V. Second Report on the Unknown Soldier under the Arch of Triumph

Spencer Lang, tenor
Julian Arsenault, baritone
Jarrett Ott, baritone
Thomas Shivone, bass-baritone

Lisa Keller, piano

Ballad of the Soldier's Wife and The Berlin Requiem are used by arrangement with European American Music Company, agent for The Kurt Weill Foundation for Music, Inc. and agent for the Brecht heirs.

DIDO AND AENEAS

Music by Henry Purcell Libretto by Nahum Tate

Cast:

	OCTOBER 4 AND 6	OCTOBER 5 AND 7
Dido	Lauren Eberwein	Shir Rozzen
Belinda	Alize Rozsnyai	Alize Rozsnyai
Aeneas	Julian Arsenault	Jarrett Ott
Second Woman	Meredith LaBouff	Meredith LaBouff
Sorceress	Johnathan McCullough	Johnathan McCullough
First Witch	Nian Wang	Nian Wang
Second Witch	Sarah Shafer	Sarah Shafer
Spirit	Rachel Sterrenberg	Rachel Sterrenberg
Sailor	Spencer Lang	Spencer Lang
Chorus	Meredith LaBouff	Meredith LaBouff
	Sarah Shafer	Sarah Shafer
	Rachel Sterrenberg	Rachel Sterrenberg
	Nian Wang	Nian Wang
	Spencer Lang	Spencer Lang
	Jarrett Ott	Jarrett Ott
	Thomas Shivone	Thomas Shivone

A reprise of "Ballad of a Drowned Girl" from THE BERLIN REQUIEM will follow DIDO AND AENEAS.

Curtis Collegium Matthew Glandorf, conductor

SEQUENZA III Music by Luciano Berio

Alize Rozsnyai, soprano

The Edward J. Dent and Ellen T. Harris edition of Purcell's Dido and Aeneas is performed by arrangement with C. F. Peters Corporation, New York. Sequenza III is used by arrangement with European American Music Company, agent for Universal Edition Vienna, publisher and copyright owner.

BIOGRAPHIES

Matthew Glandorf, conductor

Matthew Glandorf has an active career as a conductor, composer, church musician, and educator. He was raised in Germany, where he received early instruction at the organ at the Bremen Cathedral with Wolfgang Baumgratz. At age sixteen he entered the Curtis Institute of Music as a student of John Weaver and Ford Lallerstedt. He pursued graduate studies with McNeil Robinson at the Manhattan School of Music. In 2004 he was appointed as artistic director of the Choral Arts Society of Philadelphia, and in 2008 he became the artistic director of the Bach Festival of Philadelphia. He has served as director of music for many Philadelphia churches, including Old St. Joseph's, Old Pine Street Presbyterian, and Lutheran Church of the Holy Communion. As an organist he is noted for his improvisation and has played recitals throughout the United States and in England and Germany, including Rochester Cathedral, Ulm Munster, the Cathedral of Bremen, the Wanamaker Grand Court organ, and the Fred J. Cooper Memorial Organ in Verizon Hall. He has made several recordings as an organist and an accompanist. Mr. Glandorf has served on the faculties of Swarthmore College and Westminster Choir College and joined the faculty of the Curtis Institute of Music in 1995.

Jordan Fein, stage director and production

Jordan Fein is a New York-based theater and opera director. Most recently he directed Edward Albee's *The Zoo Story* and Lisa D'Amour's *Anna Bella Eema* at the acclaimed Williamstown Theater Festival. Other credits include *Queen of the May* (Galapagos Art Space, Brooklyn), *Rags Parkland* (Ars Nova Ant Fest), *Edibles Inc.* (Incubator Arts Project), *The Maids* (Fourth Street Theatre), and *The Sunderband* (Shelby Company). At Curtis Jordan has assisted directors Emma Griffin (*The Cunning Little Vixen* and *I Capuleti e i Montecchi*) and Chas Rader-Shieber (*Elegy for Young Lovers*). He is a graduate of New York University's Tisch School of the Arts.

Christopher E. Ford and Dakota Rose, set and costume designers
Christopher E. Ford and Dakota Rose (set and costume designers) are
cofounders of On The Rocks: America's First All-For-Profit Theatre
Company and both studied theatre design and direction at New York
University's Tisch School of the Arts. This production is their first with Curtis
and they would like to express gratitude to both Jordan and Curtis.

J. Dominic Chacon, lighting designer

Having been a fan of the Curtis Opera Theatre for years, Dominic is thrilled to be designing his first show at Curtis. A graduate of the University of Iowa and Temple University, Dominic came to Philadelphia in 2002 to be an Arden Professional Apprentice and quickly fell in love with the city. Past work has included Woman in Jep (Arden Theatre Company), Proof (Walnut Street Theatre), and Ordinary Days (11th Hour Theatre Company). Upcoming performances include Aladdin (People's Light and Theatre Company) and Dave and Aaron Go to Work (1812). Currently, he is the Resident Lighting Designer for Drexel Dance as well as an Adjunct Professor at Drexel University. Thanks to Erin and Chris for all their help and support.

PRODUCTION CREDITS

Musical Preparation—Danielle Orlando, principal opera coach
Lisa Keller, Susan Nowicki, Donald St. Pierre
Rehearsal Pianists—Lisa Keller, Reese Revak, Donald St. Pierre
Stage Manager—Janet Neukirchner
Assistant Stage Manager—Sara Marie Prince
Hair and Make-up—Giacomina Pluma
Resident Wardrobe Supervisor—Kat O'Brien
Scenery Construction and Installation—Proof Productions, Inc

Julian Arsenault (Aeneas—October 4 and 6, Chorus—October 5 and 7, The Berlin Requiem— Ensemble), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Chorus), Elegy for Young Lovers (Gregor Mittenhofer), Faust (Valentin), Idomeneo (Chorus), The Cunning Little Vixen (Chorus), Il Signor Bruschino (Filiberto), Les Mamelles de Tirésias (Director), and La Tragédie de Carmen (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

Lauren Eberwein (Dido—October 4 and 6), from Calgary, Alberta, is a mezzo-soprano in the voice program with Joan Patenaude-Yarnell. Credits include: *Faust* (Chorus) for the Curtis Opera Theatre; and *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera.

Meredith LaBouff (Second Woman, Chorus) from Tenafly, N.J., is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: Faust (Chorus), Idomeneo (Chorus), The Cunning Little Vixen (Pasek's Wife, Hen, Chorus), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Woman), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; soloist with the Juilliard School's precollege orchestra; and roles for Chautauqua Institution, Tanglewood Music Center, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Spencer Lang (Sailor, Chorus, *The Berlin Requiem*—Ensemble), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Johnathan McCullough (Sorceress), from Sherman Oaks, Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: I Capuleti e i Montecchi (Chorus), Faust (Wagner), Apollo e Dafne (title role), Idomeneo (Chorus), The Cunning Little Vixen (Cricket, Chorus), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Gendarme), and La Tragédie de

Camen (García) for the Curtis Opera Theatre; roles for Center Stage Opera, LA Opera's Opera Camp; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Aeneas—October 5 and 7, Chorus—October 4 and 6, The Berlin Requiem—Ensemble), from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Chorus), Elegy for Young Lovers (Gregor Mittenhofer), Faust (Valentin), Idomeneo (Chorus), The Cunning Little Vixen (Harasta), Il Signor Bruschino (Filiberto), and Les Mamelles de Tirésias (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution; solo performances with the West Chester University Symphony Orchestra and the Atlantic Symphony Chamber Players in Boston; and, as a soloist, Handel's Messiah and Orff's Carmina Burana.

Alize Rozsnyai (Ballad of the Soldier's Wife—Soloist, Belinda, Sequenza III—Soloist), from San Diego, is a soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: Elegy for Young Lovers (Hilda Mack), Faust (Chorus), Apollo e Dafne (title role), Idomeneo (Ilia), The Cunning Little Vixen (Lead Hen, Chorus), Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and the Aspen Music Festival and School; and, as a soloist, with the Brentwood-Westwood Symphony Orchestra, Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Dido—October 5 and 7), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: Faust (Marthe), Idomeneo (Chorus), The Cunning Little Vixen (Forester's Wife, Owl), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Delia), Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for

Young Singers, the Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Sarah Shafer (Second Witch and Chorus), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Elizabeth Zimmer), Faust (Chorus), Idomeneo (Ilia), The Cunning Little Vixen (Woodpecker, Hen, Chorus), Il Signor Bruschino (Sofia), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Modestina), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), Don Giovanni (Chorus), Ainadamar (Chorus), L'elisir d'amore (Chorus), Le nozze di Figaro (Barbarina), La rondine (Cantor), The Audition (ensemble), and L'Ormindo (Mirinda) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's From the Top; and, as a soloist, concerts with the Quad City Symphony Orchestra, Master Chorale of South Florida, Richmond Symphony, and State College Choral Society. She made her Glyndebourne Festival debut in Summer 2012 as Barbarina in Le nozze di Figaro.

Thomas Shivone (The Berlin Requiem—Ensemble, Chorus), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: I Capuleti e I Montecchi (Lorenzo), Elegy for Young Lovers (Joseph Mauer), Faust (Chorus), Idomeneo (Chorus), The Cunning Little Vixen (Badger, Parson, Chorus), Il Signor Bruschino (Bruschino senior), Les Mamelles de Tirésias (Presto, Bearded Man), La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), Don Giovanni (Masetto), Iolanta (Bertrand), L'elisir d'amore (Chorus), and Le nozze di Figaro (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Opera Company of Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy; and, as a soloist, Handel's Messiah with the Master Chorale of South Florida and Fauré's Requiem with the Junior Youth Orchestra of Greater Fort Worth.

Rachel Sterrenberg (Spirit, Chorus), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include: roles for the Chautauqua Institution and University of Kentucky Opera Theatre; and, as a soloist, concert performances of Fiordiligi in *Cosi fan tutte* with the Hamilton-Fairfield Symphony Orchestra.

Nian Wang (First Witch), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

CURTIS COLLEGIUM

Violin Cello Nigel Armstrong Xin Shi

Hannah Ji

Richard Lin Double Bass

Nathaniel West

Viola

Yoshihiko Nakano Harpsichord

Bryan Anderson

THIS SEASON AT THE CURTIS OPERA THEATRE

The Magic Flute, K. 620 by Wolfgang Amadeus Mozart
Thursday, November 15–Saturday, November 17 at 7:30 p.m.
Sunday, November 18 at 2:30 p.m.
Vinay Parameswaran, conductor
Chas Rader-Shieber, stage director
Prince Music Theater

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

Single tickets: \$35

Curtis Patron Services Office: www.curtis.edu or (215) 893-7902

Owen Wingrave by Benjamin Britten
Wednesday, March 13 at 7:30 p.m.
Friday, March 15 at 8 p.m.
Sunday, March 17 at 2:30 p.m.
George Manahan, conductor
Daniel Fish, stage director
Perelman Theater at the Kimmel Center

Aurora Series for Chamber Opera at the Perelman Theater

Presented in association with Opera Company of Philadelphia and Kimmel Center for the Performing Arts. Funded in part, through support from the the Dolfinger-McMahon Foundation, The Horace W. Goldsmith Foundation, and the William Penn Foundation.

Advance sale tickets: available as part of a two-opera subscription to the Aurora Series at the Perelman from the Opera Company of Philadelphia. Call (215) 732-8400 or visit (www.operaphila.org) for more information. Single tickets: on sale December 2012.

Rinaldo by George Frideric Handel Thursday, April 25–Saturday, April 27 at 7:30 p.m. Sunday, April 28 at 2:30 p.m. Chas Rader-Shieber, stage director Prince Music Theater

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

Single tickets: \$35

Curtis Patron Services Office: www.curtis.edu or (215) 893-7902





DIDO+ Libretto

BALLAD OF THE SOLDIER'S WIFE

Music by Kurt Weill English translation by Eric Saltzman

What was sent to the soldier's wife
From the ancient city of Prague?
From Prague came a pair of high heeled shoes,
With a kiss or two came the high heeled shoes
From the ancient city of Prague.

What was sent to the soldier's wife From Oslo over the sound? From Oslo he sent her a collar of fur, How it pleases her, the little collar of fur From Oslo over the sound.

What was sent to the soldier's wife From the wealth of Amsterdam? From Amsterdam, he got her a hat, She looked sweet in that, In her little Dutch hat From the wealth of Amsterdam.

What was sent to the soldier's wife
From Brussels in Belgian land?
From Brussels he sent her the laces so rare
To have and to wear,
All those laces so rare
From Brussels in Belgian land.

What was sent to the soldier's wife From Paris, city of light? From Paris he sent her a silken gown, It was ended in town, that silken gown, From Paris, city of light.

What was sent to the soldier's wife
From the South, from Bucharest?
From Bucharest he got her this shirt
Embroidered and pert, that Rumanian shirt
From the South, from Bucharest.

What was sent to the soldier's wife
From the far-off Russian land?
From Russia he sent her a widow's veil
For her dead to bewail in her widow's veil
From the far-off Russian land,
From the far-off Russian land.

THE BERLIN REQUIEM

Music by Kurt Weill – Text by Bertolt Brecht English translation by Michael Feingold

I. Great Hymn of Thanksgiving

Praise ye the night! Praise ye the night!

Praise ye the night and the darkness that keep you encumbered.

Wake to thy fate!

Look to the heavens so great: Your days are already numbered.

Praise and be thankful! Praise and be thankful! Praise and be thankful that heaven is so absent-minded!

And that it knows neither your name nor your face. No one takes note of your being.

Praise ye the fields! Praise ye the fields!

Praise ye the fields and the animals living and dying around you.

See how you live just as the beasts of the field. Even as they will, you die soon.

Praise ye the cold wind! Praise ye the cold wind! Praise ye the cold and the darkness, the rotting and dying!

Look to the earth: You have no meaning nor worth. Soon in your grave you'll be lying.

II. Ballad of a Drowned Girl

The day she drowned and floated down the stream As it turned from brook to wide roaring river, Somehow the opal sky had a strange new gleam As though it had some kind of comfort to give her. Weeds and mosses clung to her floating dregs, So that she slowly was weighted down. Fish swam coolly in and around her legs, All plants and animals hindering her last journey down.

And toward evening the sky was blackened like smoke

And at night made the stars keep their light somewhat misted.

As the suns hone again when morning broke, For her day and night both still existed. As her palled corpse decayed in the water there, It happened quite slowly that God somehow simply forgot,

First her face, then her hands, and at long last her hair.

Then she was left in the rotting river to rot.

III. Epitaph: Here Lies a Young Girl

Here lies a young girl named Joan McBride. Her virginity was long gone before she died. The men made sure she got whatever she needed, And so she slipped from the sweet life unheeded. Rest in peace, rest in peace.

IV. First Report on the Unknown Soldier under the Arch of Triumph

We traveled afar from the mountains and the seashore,

To strike and kill him.

We blocked his way with rope lines stretching from Moscow

down to old Marseilles

and set up coannon aimed at ev'ry language from all the mountains to the seashore where he ran, so he fell after four long bloody years.

And who was it that he had been born just to see Standing round him at the moment of his death? Our army.

And there also was a woman there, the one who bore him

and who had no words for him when he was captured.

May the womb be ripped out of her. Amen!

But when we had struck him down and killed him, we made a judgment that he would have his face destroyed

by our rifles and our boot heels.

That's how we made him The Unknown, so no man could claim him as his son.

And we dug him out from under the earth, we took him to our home town

and we buried him under a stone and over the stone a great arch.

We called the arch Arch of Triumph, it weighed fifty tons.

so that the Unknown Soldier could not stand up and speak on the last Judgment Day

and wander unknown up to the Lord, stand again in the light,

and identify us knowingly to the judgment board.

V. Second Report on the Unknown Soldier under the Arch of Triumph

All that which I have told you of how we struck down and killed the Unknown Soldier and of the smashing of his face, and what I have told you of how all his murderers attempted to prevent him from e'er returning is true. But he won't be returning.

Though his face was as real as yours or mine is, 'til it had all been shattered and was no more: and it will no more be seen upon this earth, neither whole, nor shattered, not today nor on the last day of judgment, and his mouth will not speak at the judgment of man. There is no such judgment, only that your brother is dead and so is the stone over him, and I regret these expressions of scorn and I withdraw my complaint.

But I would beg you all, since you now have finally struck him down,

please, don't start your bickering again now that he is dead.

But instead I would ask you all now that you have struck him down,.

At least take away that stone over him because all these howls of triumph are so needless and make me worry,

you see, they remind me, though I've nearly forgotten his death,

that you who have kill'd him are still alive and well and you yourselves have not yet been struck down and killed.

Well then, why not?

DIDO AND AENEAS

Music by Henry Purcell - Text by Nahum Tate

ACT I

BELINDA

Shake the cloud from off your brow,

Fate your wishes does allow.

Empire growing,

Pleasures flowing,

Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care, Grief should ne'er approach the fair

DIDO

Ah! Belinda, I am press'd With torment not to be confess'd, Peace and I are strangers grown. I languish till my grief is known,

BELINDA

Grief increases by concealing...

Yet would not have it guess'd.

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak: the Trojan guest, Into your tender thoughts has press'd.

SECOND WOMAN

The greatest blessing Fate can give, Our Carthage to secure, and Troy revive.

CHORUS

When monarchs unite, how happy their state, They triumph at once o'er their foes and their fate.

DIDO

Whence could so much virtue spring, What storms, what battles did he sing? Anchises' valour mix'd with Venus' charms How soft in peace, and yet how fierce in arms.

BELINDA

A tale so strong and full of woe Might melt the rocks as well as you.

SECOND WOMAN

What stubborn heart unmov'd could see Such distress, such piety?

DIDO

Mine with storms of care oppress'd Is taught to pity the distress'd.

Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN

Fear no danger to ensue,
The Hero Loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling.
Cupid strew your path with flowers
Gather'd from Elysian bowers.

CHORUS

Fear no danger to ensue, etc.

BELINDA

See, your royal guest appears. How godlike is the form he bears.

AENEAS

When, royal fair, shall I be bless'd? With cares of love and state distress'd.

DIDO

Fate forbids what you pursue...

Please wait for the conclusion of this selection before turning the page.

AENEAS

Aeneas has no fate but you. Let Dido smile, and I'll defy The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart

That's dreadful to a warrior's heart,

And she that wounds can only cure the smart.

AENEAS

If not for mine, for empire's sake,
Some pity on your lover take.
Ah! Make not in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love. Her eyes Confess the flame her tongue denies.

ACT II, Scene 1

SORCERESS

Wayward sisters, you that fright
The lonely traveller by night,
Who like dismal ravens crying
Beat the windows of the dying,
Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.

FIRST WITCH

Say, beldam, what's thy will?

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate, As we do all in prosp'rous state, Ere sunset shall most wretched prove, Depriv'd of fame, of life and love!

CHORUS

Ho, ho, ho, ho, ho!

TWO WITCHES

Ruin'd ere the set of sun, Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound By Fate to seek Italian ground. The Oueen and he are now in chase...

FIRST WITCH

Hark, hark, the cry comes on apace.

SORCERESS

But, when they've done, my trusty elf
In form of Mercury himself,
As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet away.

CHORUS

Ho, ho, ho, ho, ho!

TWO WITCHES

But ere we this perform, We'll conjure for a storm To mar their hunting sport, And drive 'em back to court.

CHORUS

In our deep-vaulted cell the charm we'll prepare, Too dreadful a practice for this open air.

ACT II, Scene 2:

BELINDA

Thanks to these lonesome vales,
These desert hills and dales.
So fair the game, so rich the sport,
Diana's self might to these woods resort.

SECOND WOMAN

Oft she visits this loved mountain,
Oft she bathes her in this fountain.
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd too, too late.

AENEAS

Behold, upon my bending spear, A monster's head stands bleeding, With tushes far exceeding Those did Venus' huntsman tear.

DIDO

The skies are clouded. Hark, how thunder Rends the mountain oaks asunder.

BELINDA

Haste, haste to town, this open field No shelter from the storm can yield.

CHORUS

Haste, haste to town, etc.

SPIRIT

Stay, Prince, and hear great Jove's command. He summons thee this night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,
The angry god will brook no longer stay.
Jove commands thee waste no more
In love's delights those precious hours,
Allow'd by th'almighty powers,
To gain th' Hesperian shore
And ruin'd Troy restore.

AENEAS

Jove's commands shall be obey'd, Tonight our anchors shall be weigh'd. But ah! What language can I try, My injur'd Queen to pacify?

No sooner she resigns her heart,
But from her arms I'm forc'd to part.

How can so hard a fate be took,
One night enjoy'd, the next forsook?

Yours be the blame, ye gods, for I

Obey your will—but with more ease could die.

ACT III

FIRST SAILOR

Come away, fellow sailors, your anchors be weighing,

Time and tide will admit no delaying.

Take a boozy short leave of your nymphs on the shore

And silence their mourning
With vows of returning,
But never intending to visit them more,
No never intending to visit them more.

SORCERESS

See the flags and streamers curling, Anchors weighing, sails unfurling.

FIRST WITCH

Phoebe's pale deluding beams Gilding o'er deceitful streams.

TWO WITCHES

Our plot has took, The Queen's forsook, Elissa's ruin'd, ho, ho, ho, ho!

SORCERESS

Our next motion

Must be to storm her lover on the ocean.

From the ruin of others our pleasures we borrow,

Elissa bleeds tonight, and Carthage flames
tomorrow.

CHORUS OF WITCHES

Destruction's our delight, delight our greatest sorrow,

Elissa dies tonight, and Carthage flames tomorrow.

Ho, ho, ho, ho!

DIDO

Your counsel all is urg'd in vain,
To earth and heaven I will complain.
To earth and heaven why do I call?
Earth and heaven conspire my fall.
To fate I sue, of other means bereft,
The only refuge for the wretched left.

BELINDA

See, madam, see where the Prince appears; Such sorrow in his looks he bears, As would convince you still he's true.

AENEAS

What shall lost Aeneas do? How, royal fair, shall I impart The god's decree, and tell you we must part?

DIDO

Thus on the fatal banks of Nile,
Weeps the deceitful crocodile.
Thus hypocrites that murder act,
Make heaven and gods the authors of the fact.

AENEAS

By all that's good ...

DIDO

By all that's good, no more, All that's good you have forswore. To your promis'd empire fly, And let forsaken Dido die.

AENEAS

In spite of Jove's command, I'll stay, Offend the gods, and love obey.

DIDO

No, faithless man, thy course pursue,
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough whate'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he will, I'll stay.

DIDO

Away, away! No, no, away! To death I'll fly if longer you delay.

AENEAS

No, no, I'll stay, and love obey.

DIDO

But death, alas, I cannot shun, Death must come when he is gone.

CHORUS

Great minds against themselves conspire, And shun the cure they most desire.

DIDO

Thy hand, Belinda, darkness shades me.
On thy bosom let me rest.
More I would, but death invades me.
Death is now a welcome guest.
When I am laid in earth, May my wrongs create
No trouble in thy breast.
Remember me, but ah! Forget my fate.





2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FIRST STUDENT RECITAL Wednesday, October 10 at 8 p.m. Field Concert Hall

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Tied Shifts

1.

Derek Bermel (b. 1967)

eighth blackbird:
Tim Munro, flute
Michael J. Maccaferri, clarinet
Yvonne Lam, violin ('05)
Nicholas Photinos, cello
Lisa Kaplan, piano
Matthew Duvall, percussion

Chamber Symphony No. 1, Op. 9

arranged by Anton Webern

Arnold Schoenberg (1874–1951)

Patrick Williams, flute Stanislav Chernyshev, clarinet Zoë Martin-Doike, violin Arlen Hlusko, cello Xiaohui Yang, piano

INTERMISSION

Octet in F major, D. 803

Franz Schubert (1797–1828)

Adagio—Allegro

Adagio

Allegro vivace

Andante

Menuetto: Allegretto
Andante molto—Allegro

Juyong You, clarinet
Daniel Matsukawa, bassoon ('92)
Levente Varga, horn
Eunice Kim, violin
Zoë Martin-Doike, violin
Daniel Hanul Lee, viola
Nathan Vickery, cello
Nathaniel West, double bass

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COACHES

The Schoenberg chamber symphony was prepared by ensemble-inresidence eighth blackbird and Steven Tenenbom.

The Schubert octet was prepared by Daniel Matsukawa.

PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Daniel Matsukawa (Bassoon '92), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS FALL AT CURTIS

Friday, October 12 at 8 p.m., Richardson Auditorium Monday, October 15 at 8 p.m., Verizon Hall Curtis Symphony Orchestra Carlos Miguel Prieto and Kensho Watanabe, conductors Sarah Shafer, soprano (*10) Christopher Tiesi, tenor John de Lancie, narrator

Jack Wolgin Orchestral Concerts

Tchaikovsky Romeo and Juliet: Duet for soprano and tenor

Britten The Young Person's Guide to the Orchestra,

Op. 34

R. Strauss Ein Heldenleben, Op. 40

Three-concert subscriptions: \$15-\$110, Curtis Patron Services Office: www.curtis.edu or (215) 893-7902; single tickets \$5-\$45 Ticket Philadelphia: www.TicketPhiladelphia.com or (215) 893-1999



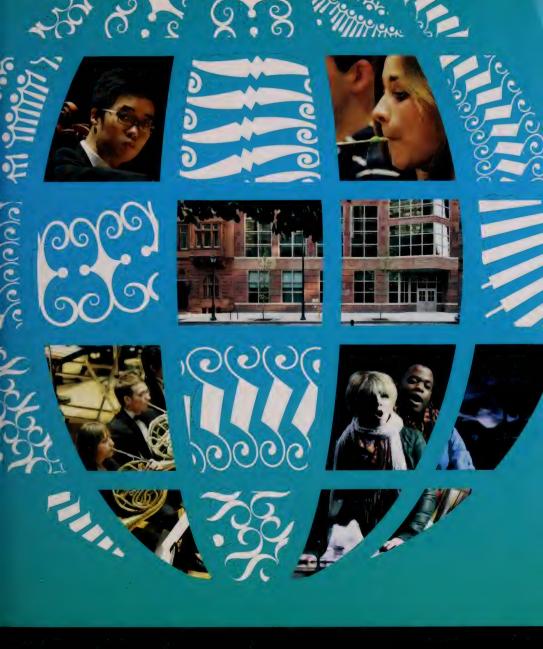
Sunday, October 14 at 3 p.m., Field Concert Hall Alumni Recital Series: Hsin-Yun Huang (Viola '92) and Friends

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2 CURTIS SYMPHONY ORCHESTRA

Richardson Auditorium, Princeton University

October 12, 2012

Verizon Hall at the Kimmel Center

October 15, 2012

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Carlos Miguel Prieto, conductor Kensho Watanabe, conductor Sarah Shafer, soprano Christopher Tiesi, tenor John de Lancie, narrator

Friday October 12, 2012 8 p.m.

Richardson Auditorium, Princeton University

Monday October 15, 2012 8 p.m.

Verizon Hall at the Kimmel Center

THE JACK WOLGIN Orchestral concerts are supported by the ORCHESTRAL CONCERTS Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

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PROGRAM

TCHAIKOVSKY Romeo and Juliet:

Duet for soprano and tenor (ed. Sergei Taneyev)

Sarah Shafer, soprano Christopher Tiesi, tenor Kensho Watanabe, conductor

BRITTEN

The Young Person's Guide to the Orchestra, Op.34 (Variations and Fugue on a Theme of Purcell)

Theme: Allegro maestoso e largamente

Variation A: Presto Variation B: Lento

Variation C: Moderato

Variation D: Allegro alla marcia Variation E: Brillante: alla polacca

Variation F: Meno mosso Variation G: L'istesso tempo

Variation H: Comminciando lento ma

poco a poco accelerando al Allegro

Variation I: Maestoso

Variation J: L'istesso tempo

Variation K: Vivace

Variation L: Allegro pomposo

Variation M: Moderato
Fugue: Allegro molto

John de Lancie, narrator

Carlos Miguel Prieto, conductor

INTERMISSION

STRAUSS

Ein Heldenleben, Op.40

Carlos Miguel Prieto, conductor

PROGRAM NOTES

by Paul Horsley

PYOTR ILYICH TCHAIKOVSKY Romeo and Juliet: Duet for soprano and tenor

- B May 7, 1840 in Kamsko-Votkinsk, Vyatka province, Russia
- D. November 6, 1893 in St. Petersburg, Russia

During the decade following the composition of his Fantasy-Overture Romeo and Juliet in 1869, Tchaikovsky became increasingly fascinated with the idea of writing an opera based on Shakespeare's ultimate love-death story. "This evening in Kiev ... I was left to look after the children, and I read to them from Romeo and Juliet, which they had seen at the theater," he wrote to Nadezhda von Meck in 1878. "Suddenly I got the idea to write an opera on the subject." He was highly critical of the versions by Bellini and Gounod, which he thought "corrupted and distorted" Shakespeare's original "beyond recognition.... The scenario to this opera will require much thought, and I would have to dedicate all my efforts to it."

Two days later he wrote to his brother Modest, who admitted to serious doubts about the magnitude of the task: "I will be writing Romeo and Juliet. All of your reservations will evaporate in the face of the enthusiasm with which this subject seizes me. This shall be my definitive work. It's funny that, until now, I hadn't realized how I was truly destined to set this drama to music. Nothing could be better suited to my musical character. No kings, no marches, and none of the encumbrances of grand opera—just love, love, love ... two lovers caught up in tragic, desperate love."

The project simmered for three more years and resurfaced again in 1881, which is probably the time during which he sketched a duet based on the "Night of Love" scene from Shakespeare's Act III, Scene 5. For the text, Tchaikovsky drew on the version by Alexander Sokolóvsky, who translated a number of Shakespeare's plays—though the dialogue is considerably condensed for dramatic purposes. Alas, during the next two years Tchaikovsky became involved in the composition of the opera *Mazeppa* (the subject of which, ironically, he said "does not please or attract me"), and nothing more came of *Romeo*.

The fifteen-minute scene for soprano and tenor, which includes an ethereal orchestral introduction and stage directions suggesting it would indeed become part of an opera (there's even a brief appearance by Juliet's maid), was found among Tchaikovsky's papers after his death. The composer's friend Sergei Tanevev was so fascinated with it that he decided to orchestrate and complete the scene, and the result is so tantalizingly beautiful that it makes the listener wistful for the opera that "might have been." The scene was published in 1895. The music is drawn partly from the Fantasy-Overture and culminates in the big love theme that is one of Tchaikovsky's most passionate and recognizable musical moments.

(translated text follows on next page)

JULIET No, my love, the morning has not yet come. The nightingale is still singing. Be not afraid.

ROMEO No, that was not the nightingale.

JULIET Yes, my dearest, it was the nightingale. Every night he sings his song from the pomegranate tree. It was him.

ROMEO Believe me, my love, that was not the nightingale. It was the lark, who comes to herald the coming of day.

JULIET No, it was the nightingale.

ROMEO No, my love. Dawn is near and I must soon part from you. It's time for me to leave.

JULIET It was the nightingale. Do not be afraid, my love.

ROMEO It was the lark, my love, believe me. Look at the streaks of daylight breaking through the clouds in the east. It is morning: Either I leave now and live, or stay here and die. The candles of night are gone and glorious daylight breaks proudly over the mountains. I must be gone, or I shall die.

JULIET My love, do not fear that the sun is breaking forth. Please stay, you need not leave yet.

ROMEO Then let me be taken to my death. I agree to it, if that's the way you want it.

JULIET My dear Romeo, it is indeed the nightingale. Oh wondrous night of bliss. It is not morning yet, but it is still night—our night of joy.

ROMEO All right, we'll say that the light is not daylight but is from the moon. So let me die, I shall welcome death. May this joyous moment never end. Let the light hide us under its protective warmth. Daylight has not yet come.

JULIET My maid is calling.

ROMEO Alas!

JULIET Just one last moment together, please!

ROMEO We must finally say goodbye.

ROMEO AND JULIET Oh agony! Must we part now? The night has flown away, our night of sweet passion. Now all of our joyous dreams must end as we face the cruelty of daylight. Why must the night abandon us now? Stay, do not leave us. Marvelous night, do not leave us yet, may your tender darkness embrace us so that we can sleep forever. Goodbye, my love, the night has ended and the cruel daylight comes upon us. Your darkness comes to end our night, our night of bliss.

ROMEO The night has fled, the day is come. My Juliet, my Juliet, farewell, farewell.

JULIET Oh dearest Romeo, farewell, farewell.

BENJAMIN BRITTEN

The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell)

- B November 22, 1913 in Lowestoft, Suffolk, England
- D December 4, 1976 in Aldeburgh, Suffolk, England

There could hardly be a more ideal medium for a set of variations than the symphony orchestra. Where else do we find so much opportunity for richness of texture and variety of color—qualities that are, after all, the very essence of "variation"? For more than two centuries composers have delighted in exploiting these possibilities, from Haydn's famous "clock" movement from his Symphony No. 101 to the last movement of Beethoven's "Eroica" Symphony; and from Brahms' "Haydn Variations" to the magnificent finale of the Fourth Symphony.

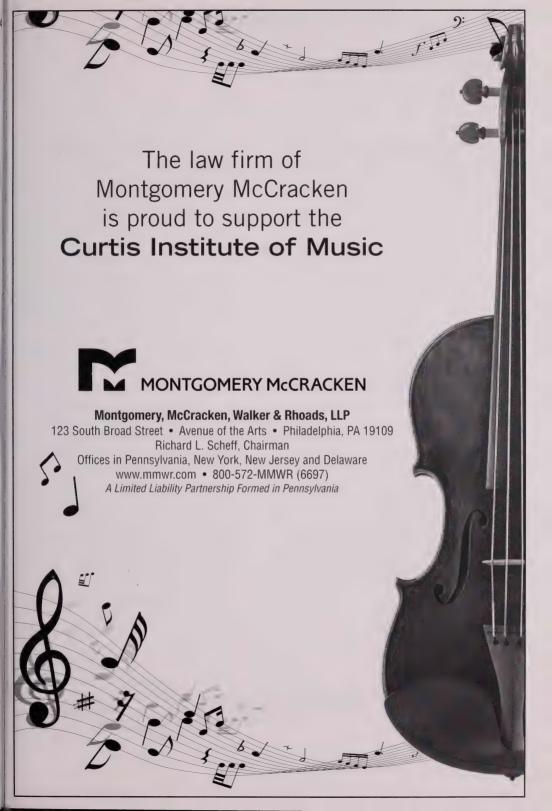
Among the first to take up these techniques in the 20th century was Arnold Schoenberg, whose serialist Variations for Orchestra, Op. 31 (1928) was only one of a great number of pieces he based on variation techniques. Other composers became interested in the genre as well: Vaughan Williams (Fantasia on a Theme by Thomas Tallis), Reger (Variations for Orchestra), Webern (Passacaglia, Op. 1), Hindemith (The Four Temperaments), and Stravinsky (Octet for Winds).

But perhaps the most playfully colorful set of variations from the last century are those of Britten's Young Person's Guide to the Orchestra, also called Variations and Fugue on a Theme of Purcell. This was not Britten's first or only excursion into the idea of variations for orchestra—in fact it was something of a fascination for him, as attested by the Variations on a Theme of Frank Bridge, the Passacaglia from Peter Grimes, and the Diversions for left-hand piano and orchestra. None of these is as extravagant in its use of the orchestra as the Purcell Variations, the piece

that one writer has characterized as being "at once a tour of the forces and a tour de force."

It began as a commission from the British Ministry of Education, which asked Britten in 1945 to compose music for Instruments of the Orchestra, a documentary film designed to acquaint young people with the sections of the modern orchestra. Using a theme from Purcell's incidental music to a 1695 play called Abdelazer, or The Moor's Revenge, he wrote an instructional "excursion" of the orchestra that also functioned as an independent piece. In its original form, the Variations had a spoken text provided by the poet Eric Crozier (one of Britten's opera librettists), and in this version the work received its concert premiere in October 1946 in Liverpool, several weeks before the film made its first appearance in London.

Before the variations even begin, the theme is presented as a sort of orchestral showcase of its own—given first to full orchestra, then winds, brass, strings, and finally the percussion section. Thirteen variations follow, which show not only a great variety of color but also of tempo and mood. First the flutes and piccolos are highlighted; then oboes, clarinets, bassoons, violins, violas, cellos, double basses, harp, horns, trumpets, trombones and tuba in turn; and finally we are treated to a dazzling display of percussion. The xylophone leads into the fugue, in which the orchestra is "reassembled" instrument by instrument. In the final bars, Purcell's theme (in the brass) joins the fugue (in the strings and woodwinds) for an extroverted tutti.



RICHARD STRAUSS Ein Heldenleben

- B June 11, 1864 in Munich, Germany
- D September 8, 1949 in Garmisch-Partenkirchen, Germany

"Beethoven's 'Eroica' is so little beloved by our conductors, and is for that reason only rarely performed these days," wrote Strauss in a whimsical mood in 1898. "Thus to fulfill a pressing need I am composing a largish tone poem entitled *Ein Heldenleben*, admittedly without a funeral march, but nonetheless in E-flat major, with lots of horns—which is always a measure of heroism."

When Strauss composed his ambitious tone poem during the summer of 1898, he was already one of Europe's leading composers. In fact the traditional view of the autobiographical Ein Heldenleben (A Hero's Life) as a defensive diatribe by an artist who had been "wounded" by his critics has been grossly exaggerated. Strauss was rich and famous. His tone poems such as Don Juan, Death and Transfiguration, and Also sprach Zarathustra had scandalized reactionary critics but had electrified the public. Not even his most prominent foe, the influential Viennese critic Eduard Hanslick, had caused irreparable damage to his career.

One writer has characterized Strauss's intentions in *Ein Heldenleben* as "Bavarian self-parody," as a sort of bemused irony. There is no denying the autobiographical

nature of the work, despite the composer's careful suppression of programmatic titles from the printed score. "I do not see why I should not compose a symphony about myself." the composer had said to Romain Rolland. "I find myself as interesting as Napoleon or Alexander." The composer would rue having written these flippant words, and would later spent a great deal of energy deemphasizing the work's programmatic content. "It is enough to know that it is about a hero at grips with his enemies," he wrote later, in a more cautious frame of mind. Indeed, far from being an exercise in self-aggrandizement, Ein Heldenleben is first and foremost a reflection on the nature of heroism itself—a generalized representation of the struggle against contrary forces.

In fact *Ein Heldenleben* grew partly from the composition of another heroic tone poem, *Don Quixote*, completed just weeks before. Both of these works depict beleaguered heroes who fight against seemingly unbeatable foes. Completed in late 1898, *Ein Heldenleben* was premiered in Frankfurt on March 3, 1899 under the composer's baton. The story of the work is presented in six contrasting sections that are performed without pause:

I. "The Hero," in which the protagonist rides out to meet his foes, charging forth with a Promethean, dynamic theme representing the hero; the subject swaggers through sixteen measures and an enormous range of five octaves. "With or without a program," writes Rolland of the opening subject, "the starting point is a feeling of fervor and heroic joy."

II. "The Hero's Adversaries," in which Hanslick is depicted by a jagged, sarcastic flute melody (to be played "sharply and pointedly"). The critics "believed that they could see themselves identified with the very hatefully portrayed grumblers and antagonists," Strauss wrote, "and that I myself am meant for the hero, which is only partially so."

III. "The Hero's Helpmate." This is a quirky, loving portrait for solo violin and orchestra—striking in its vivid realism because it is an open portrait of a real woman, Pauline Strauss. "It's my wife I wanted to portray," Strauss wrote. "She is very complex, very feminine, a little perverse, something of a flirt, never twice the same, every minute different from how she had been a minute before. At the beginning, the hero follows her, goes into the key in which she has just sung; but she always flies further away. Then at last he says: 'No, I'm staying here.' ... And she comes to him."

IV. "The Hero's Battlefield," during which memories of his helpmate provide moral sustenance. This is the work's most dramatic point, a tour de force of orchestral virtuosity that Rolland called "the finest battle in music." It creates its effect partly through the use of eight horns, three offstage trumpets, and riveting percussion parts. The hero appears to have won the battle, only to discover that his detractors remained unharmed and unmoved.

V. "The Hero's Deeds of Peace." Unable to claim victory over his enemies, the hero finally accepts as adequate what he has already accomplished; at this point Strauss presents us with his own "accomplishments," in the form of the major themes of eight of his previous tone poems, including *Don Quixote*, *Death and Transfiguration*, *Zarathustra*, *Don Juan*, and *Till Eulenspiegel*.

VI. "The Hero's Flight from the World and Fulfillment." The section begins with a snivelling duet for tenor and bass tuba, followed by a buzzing "sting" of strings and winds that sounds remarkably like a smug detractor—unconvinced by the sound and fury. But the helpmate returns, and the hero moves his gaze to the beyond.

BIOGRAPHIES

Carlos Miquel Prieto CONDUCTOR

Carlos Miguel Prieto is music director of the Orquesta Sinfónica Nacional de Mexico and the Orquesta Sinfónica de Minería in his native Mexico, and the Louisiana Philharmonic Orchestra in the United States. A staunch proponent of music education, he has served as principal conductor of the YOA Orchestra of the Americas since its inception in 2002, and has performed with this enthusiastic ensemble at the United Nations and the Kennedy Center, as well as touring with them throughout South America and Mexico.

Mr. Prieto is in high demand as a guest conductor. Among his North American guest conducting credits are the Boston, Chicago, Colorado, Dallas, Houston, Indianapolis, Kansas City, Milwaukee, Nashville, New Jersey, Oregon, Phoenix, San Antonio. Seattle, and Toronto symphony orchestras, as well as every major orchestra in Mexico. Recent debuts have included the New Japan Philharmonic, Frankfurt Radio Symphony Orchestra, Teatro Colon in Buenos Aires, and the Netherlands Radio Orchestra.

Mr. Prieto has conducted over 50 world premieres of works by Mexican and American composers. An accomplished violinist, he has participated in the Aspen, Tanglewood, Interlochen, San Miguel Allende, and Cervantino music festivals. Continuing a family tradition reaching back four generations, he also has performed in Mexico, in the United States, and throughout Europe with the Cuarteto Prieto.

A graduate of Princeton and Harvard, Carlos Miguel Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck and Michael Jinbo.

Kensho Watanabe CONDUCTOR

Kensho Watanabe, from Greenwich.
Connecticut, entered the Curtis Institute of
Music in 2010 and studies with Otto-Werner
Mueller, distinguished conducting pedagogue.
All students at Curtis receive merit-based
full-tuition scholarships, and Mr. Watanabe
is the Thomas D. Watkins Fellow.

Recent conducting experiences include a performance with the Curtis Symphony Orchestra of Higdon's blue cathedral in Verizon Hall, as well as the world premiere of Danielpour's Consecration for soprano and chamber orchestra. Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He was also the music director of Yale's Berkeley College Orchestra from 2006 to 2009.

Mr. Watanabe started the violin at the age of two in Japan with Hachiro Hirose. He moved to the United States in 1992 and was accepted into the precollege division of the Juilliard School at the age of nine to study with Louise Behrend and Ann Setzer. He has since received a Bachelor of Science degree in biology from Yale College and a Master of Music in violin performance from Yale School of Music, where he studied with Svoko Aki.

Mr. Watanabe is the winner of numerous competitions and awards on the violin and the viola, most recently the William Waite Concerto Competition, Irving S. Gilmore Fellowship, and the Alumni Association Prize from the Yale School of Music. He remains an active instrumentalist and is a substitute violinist for the Philadelphia Orchestra.

John de Lancie NARRATOR

John de Lancie is best known for his recurring role as "Q" on the various Star Trek television series. He has also appeared on Torchwood, Breaking Bad, The Unit, Hill Street Blues, West Wing, Shark, Without a Trace, Sports Night, Judging Amy, The Closer, Legend, L.A. Law, Picket Fences, Civil Wars, The Practice, and Touched by an Angel. His film credits include The Hand that Rocks the Cradle, The Fisher King, Bad Influence, The Onion Field, Taking Care of Business, Fearless, Multiplicity, Women on Top, Nicholas, Good Advise, Patient 14, The Big Time, Reign on Me, Pathology, Games, Teenius, and Crank 2.

Mr. de Lancie has been a member of the American Shakespeare Festival, the Seattle Repertory Company, the South Coast Repertory, the Mark Taper Forum, and the Old Globe. He has also produced and acted in several audio dramas based on classic science-fiction stories for the production company Alien Voices, which he founded with Leonard Nimoy.

Mr. de Lancie has performed as narrator with the Cleveland and Philadelphia orchestras, the Los Angeles and New York philharmonics, and the Montreal Symphony, working with conductors Vladimir Ashkenazy, Colin Davis, Charles Dutoit. Kurt Masur. and Esa Pekka Salonen. Mr. de Lancie was the host of the Los Angeles Philharmonic's "Symphonies for Youth" and "First Nights" series. Among the operas he has directed are *Tosca* and *Cold Sassy Tree* in Atlanta and *Madama Butterfly* in San Antonio.

Mr. de Lancie was born in Philadelphia, the son of Andrea and John de Lancie ('40), who directed Curtis from 1977 to 1985 and was principal oboist of the Philadelphia Orchestra. The younger Mr. de Lancie is a graduate of Kent State University and the Juilliard School.

Sarah Shafer SOPRANO

Sarah Shafer, from State College, Pa., studies in the opera program at the Curtis Institute of Music with Joan Patenaude-Yarnell. She graduated from the voice program with a

Bachelor of Music degree in 2010. All students at Curtis receive merit-based full tuition scholarships, and Ms. Shafer is the Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellow.

Her credits for the Curtis Opera Theatre include over fifteen productions, notably Dido and Aeneas (Second Witch), I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Elizabeth Zimmer), Idomeneo (Ilia), Il Signor Bruschino (Sofia), Il barbiere di Siviglia (Rosina), Impressions of Pelléas (Mélisande), Le nozze di Figaro | Barbarina), Il viaggio a Reims (Modestina), L'Ormindo (Mirinda), and La rondine (Cantor).

Ms. Shafer has participated in the Marlboro, Aix-en-Provence, and Songfest festivals, and has appeared as a soloist with the Quad City Symphony Orchestra, Master Chorale of South Florida. Richmond Symphony, and State College Choral Society. She made her Glyndebourne Festival debut in Summer 2012 as Barbarina in *Le nozze di Figaro*.

Christopher Tiesi TENOR

Christopher Tiesi, from Sarasota, Fla., entered the Curtis Institute of Music in 2009 and studies in the opera program with Marlena Kleinman Malas. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Tiesi is the Lelia A. Wike Fellow.

For the Curtis Opera Theatre, Mr. Tiesi has performed in *I Capuleti e i Montecchi* (Tebaldo), *Il Signor Bruschino* (Florville and Bruschino junior), *Les Mamelles de Tirésias* (Lacouf and Journalist), *Antony and Cleopatra* (Caesar), *La sonnambula* Elvino), and *The Rake's Progress* (Tom Rakewell). He was a Philadelphia District winner in the 2011 Metropolitan Opera National Council Auditions; and in 2009 he performed in the New York Festival of Song with Steven Blier. He attended the Chautauqua Institution from 2005 to 2009.

Mr. Tiesi began singing at eight years old as a boy soprano. He received his Bachelor of Music degree from the Juilliard School, where his credits included *Gianni Schiechi* (Rinuccio) and *The Tender Land* (Martin).

CURTIS OPERA THEATRE

Vinay Parameswaran, conductor Chas Rader-Shieber, stage director Andrew Boyce, scenic and costume designer Mark Barton, lighting designer

 Thursday
 November 15, 2012
 7:30 p.m.

 Friday
 November 16, 2012
 7:30 p.m.

 Saturday
 November 17, 2012
 7:30 p.m.

 Sunday
 November 18, 2012
 2:30 p.m.

Prince Music Theater

PRESENTS

The Magic Flute

MUSIC Wolfgang Amadeus Mozart

LIBRETTO Emanuel Schikaneder

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

The Magic Flute runs approximately three hours, including one twenty-minute intermission.

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Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

(in singing order)	NOVEMBER 15 AND 17	NOVEMBER 16 AND 18
Tamino	Adam Frandsen	Roy Hage
First Lady	Ashley Thouret ('11)*	Ashley Thouret ('11)*
Second Lady	Lauren Eberwein	Nian Wang
Third Lady	Jazimina MacNeil	Shir Rozzen
Papageno	Sean Michael Plumb	Johnathan McCullough
Queen of the Night	Anna Davidson	Alize Rozsnyai
Monostatos	Spencer Lang	Spencer Lang
Pamina	Sarah Shafer	Rachel Sterrenberg
Three Boys	Andrew Zaayenga*	Andrew Zaayenga*
	Troy Larsen*	Troy Larsen*
	Austen Reid*	Austen Reid*
Sarastro	Andrew Bogard	Anthony Reed
Speaker	Thomas Shivone	Jamez McCorkle
Priest	Christopher Tiesi	Christopher Tiesi
Papagena	Meredith LaBouff	Meredith LaBouff
Chorus	Julian Arsenault	Julian Arsenault
	Vartan Gabrielian	Lauren Eberwein
	Jarrett Ott	Vartan Gabrielian
	Shir Rozzen	Jazimina MacNeil
	Thomas Shivone	Jamez McCorkle
	Christopher Tiesi	Jarrett Ott
	Nian Wang	Christopher Tiesi

^{*} Guest Artist

ACT ONE

A young prince. Tamino, is being chased by a monster. As he calls for help, he collapses with exhaustion. Three ladies in service to the Queen of the Night dispatch the monster, and then return to the Queen. Tamino revives and, encountering Papageno, an itinerant bird catcher, assumes it was he who killed the monster. Papageno gleefully accepts the credit. The three ladies return, and punish Papageno for lying by padlocking his mouth. They then show Tamino a picture of the Queen's daughter, Pamina, and he instantly falls in love with her. They tell him that she is imprisoned by Sarastro, whom they describe as an evil man.

The Queen appears, and orders Tamino to rescue Pamina so he can have her hand in marriage. Papageno is told to help Tamino, and the padlock is removed. The two men are given magical instruments: a flute for Tamino and bells for Papageno.

Pamina, held captive in Sarastro's palace, has escaped. Her jailer, Monostatos, re-captures her, but is surprised to encounter Papageno. In the confusion that ensues, Pamina escapes again and follows Papageno to meet Tamino. Tamino plays his magic flute, and Papageno answers on his pipes. Monostatos returns with slaves to capture Papageno and Pamina. But Papageno plays his magic bells and bewitches their captors.

Sarastro appears, and warns Pamina about the bad influence of her mother. Monostatos arrives with a captured Tamino, but Sarastro sentences him to a lashing, while inviting the young men into his temple.

ACT TWO

Sarastro announces to his priests that Tamino and Papageno must be tested for initiation into brotherhood. Despite the possibility of death, Tamino agrees. Papageno is not as eager. They are sworn to silence. Soon the three ladies of the Queen return to tempt them—but they resist, passing the first test.

Meanwhile, Pamina is saved from the lecherous Monostatos by her mother, the Queen, who tells Pamina that she must kill Sarastro. As soon as she leaves, Sarastro returns, and immediately forgives Pamina for any ill will. Tamino and Papageno are still sworn to silence, but Papageno breaks the vow to converse with an old woman. When Pamina encounters Tamino, he will not speak, and she thinks he is no longer in love with her.

Papageno continues to flout his initiation, even as Tamino successfully passes through more ordeals. Finally, Tamino and Pamina are united through final tests. Even Papageno finds that the old woman he spoke with earlier is actually his young soul-mate, Papagena. The Queen and her ladies, now joined by Monostatos, make one last attempt to storm the temple, but fail. The young couples begin their new lives together.

PROGRAM NOTES

by Peter Burwasser

It is a truism of music history that Mozart's genius was not revolutionary, in the manner of Beethoven and Schoenberg, but rather that he took the existing classical model and elevated it to a level of sophistication that has since dazzled the ages. And yet, barely hidden in much of his work, especially opera, is a revolutionary spirit that reflects both the turbulent times he lived in and the very spirit of the man.

The clearest exhibit in this argument is *The Marriage of Figaro*, based on a scandalously anti-monarchical play by Beaumarchais, in which servants at once belittle and humanize their royal superiors. But *The Magic Flute*, for all of its crowd pleasing frivolity, is scarcely less radical in its core message, and because of the overtly fantastical nature of the plot, more subversive.

Freemasonry, as espoused by Mozart, who joined a lodge in 1784, provides the ethical underpinning for *The Magic Flute*. Masonic traditions continue today, but with much less societal significance than they exerted in the late 18th century. Ideas about the inherent nobility of all mankind were fundamentally threatening to both the aristocracy and the church, the two pillars of society in the Western World. The threat was real; consider that Voltaire and Goethe were also Masons: so were the American revolutionaries Washington, Jefferson, and Franklin.

It is significant that Mozart's own biography includes a healthy anti-authoritarian streak, most notably in his tormented relationship with his first major employer, the Archbishop of Salzburg. He was also one of the first modern composers to establish himself as an independent contractor (to use the contemporary parlance), although his career

was filled with wrong turns as he struggled to achieve economic independence. There is no little irony, and ample poetic justice, in the fact that *The Magic Flute*, the final theatrical work in Mozart's short life, was also his greatest success; and that he had the satisfaction of witnessing a stream of sell-out performances. The first production ran to over 100 performances before ending in 1792,but by then the composer had been dead for nearly a year.

The libretto by Mozart's fellow Mason Emanuel Schikaneder has been the subject of some ridicule over the years, and nobody seriously challenges the view that it is at a considerably lower level of craft and eloquence than is found in the three great operas that Mozart collaborated on with Lorenzo da Ponte. Yet Schikaneder, no doubt inadvertently, gave Mozart the opportunity to create something truly dazzling: multiple story lines that can stand on their own and are filled with a huge range of characterizations, from the sublime to the ridiculous and back again.

Mozart's ability to draw the threads together into a single fabric is at the heart of this opera's extraordinary popularity. Children of all ages respond gleefully to the antics of Papageno, while the solemn tones of Sarastro have been compared to the voice of God by George Bernard Shaw. The sweep of human expression that he re-invents reflects the deepest values of the enlightened age that would topple regimes and foment epochal historical change. Mozart, the accidental revolutionary, spread his provocative ideas with a weapon of remarkable stealth: music. The hapless censors were foiled as art, and humanity, triumphed.



All concerts are held in the Perelman Theater at the Kimmel Center for the Performing Arts, unless otherwise noted. *Held at the Temple Performing Arts Center















BIOGRAPHIES

Vinay Parameswaran, CONDUCTOR

San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow.

In 2012–13, Mr. Parameswaran conducts *The Magic Flute* with the Curtis Opera Theatre and conducts the Vermont Symphony in four double concertos with distinguished violinists Jamie Laredo and Jennifer Koh. He also leads concerts at the Perelman Theater, Kennedy Center, and Miller Theater with Curtis On Tour.

In the summer of 2011, Mr. Parameswaran participated in the Cabrillo Festival of Contemporary Music's Conductors Institute, headed by Marin Alsop and Gustav Meier. In May, he served as the cover conductor for Robert Spano during the Curtis Symphony Orchestra's residency at the Dresden Music Festival, and for Miguel Harth-Bedoya at the Fort Worth Symphony.

In the 2011–12 season, Mr. Parameswaran made his Curtis Opera Theatre debut conducting a double-bill of works by Davies and Handel. He also led the Curtis Symphony Orchestra twice at Verizon Hall in works by Barber, Danielpour, and Ludwig. Mr. Parameswaran served as the assistant conductor of Curtis Opera Theatre productions of *Les Mamelles de Tirésias*, *The Cunning Little Vixen*, and *Elegy For Young Lovers*. He made his Kennedy Center debut in 2011 with the Curtis 20/21 Ensemble.

Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009.

Chas Rader-Shieber, STAGE DIRECTOR

Chas Rader-Shieber has staged over 25 operas for the Curtis Opera Theatre since 1991, most recently Henze's Elegy for Young Lovers.

Other recent work includes Lehár's Die lustige Witwe for Staatstheater Darmstadt, Handel's Tolomeo for the Glimmerglass Festival and Tamerlano for Washington National Opera and LA Opera, Die Entführung aus dem Serail for Lyric Opera of Chicago and San Francisco Opera, and Don Giovanni for Santa Fe Opera.

Mr. Rader-Shieber's other credits include work for the opera companies of Houston, St. Louis, Pittsburgh, Philadelphia, Minnesota, Vancouver, the New York City Opera, and the Spoleto Festival, among others.

Having made a specialty of 17th- and 18th-century operas, Mr. Rader-Shieber has directed Mozart's *Idomeneo*, La clemenza di Tito, Die Zauberflöte, Le nozze di Figaro, Il re pastore, and Così fan tutte, and Handel's Giulio Cesare, Semele, Ariodante, Acis and Galatea, Imeneo, Alcina, Xerxes, Partenope, Tolomeo, and Flavio, as well as works of Monteverdi, Cavalli, Purcell, Charpentier, and Gluck.

Mr. Rader-Shieber joined the Curtis faculty in 2009. He will stage Handel's *Rinaldo* in 2013.

Andrew Boyce, SCENIC AND COSTUME DESIGNER

Based in Brooklyn, Andrew Boyce works in theatre, opera, and film. For the Curtis Opera Theatre, he has designed *Il Signor Bruschino* and *Les Mamelles de Tirésias*. Recent New York credits include: *Red Handed Otter* for Playwrights Realm/Cherry Lane; *Dreams of Falling, Dreams of Flying* for Atlantic Theatre Company; *A Kid Like Jake* for The New School; *The Judy Show* for Daryl Roth 2; *The Sporting Life* for Studio 42; and

Whore and The Ones That Flutter for Summer Play Festival. Regional credits include: Westport Playhouse, Asolo Rep, Yale Rep, Williamstown, Magic Theatre (San Francisco), Theatreworks (California), Portland Center Stage, Bay Street Theatre, Syracuse Stage, American Players, the Wilma Theatre, and many others. Andrew is a member of Wingspace, and is a faculty member in the design department at the Yale School of Drama. More information is at www.andrewboycedesign.com.

Mark Barton, LIGHTING DESIGNER

Mark Barton has created lighting designs for the Curtis Opera Theatre's Idomeneo, Wozzeck, The Rake's Progress, Ainadamar, Postcard From Morocco, La Voix Humaine, L'Ormindo, Albert Herring, and The Magic Flute, Off-Broadway credits include: Uncle Vanya and Elective Affinities for Soho Rep; February House and Titus Andronicus for the Public Theatre; Detroit, The Big Meal, and Circle Mirror Transformation for Playwrights Horizons: Bad Fews and Look Back In Anger for Roundabout: The Select, The Sound and The Fury, and Gatz for Elevator Repair Service; The Patsy/Jonas for Transport Group; Notes From Underground for Theater for a New Audience and Yale Rep; The Shipment and Church for Young Jean Lee's Theater Company; Chair (Tfana) and No Child... for Epic Theater Ensemble/Barrow Street: and Thom Pain for Dr2. Other New York credits include: Target Margin, New Georges, Clubbed Thumb, P.S.122, Signature Theater, Productions of ERS's Gatz in over 20 cities around the world. Regional credits include: A.R.T., La Jolla Plavhouse, Yale Rep. Perseverance Theater, Long Wharf, South Coast Rep, Berkeley Rep, LA Theater Center/Kirk Douglas Theater, Syracuse Stage, and Asolo Rep. Mr. Barton wond a 2012 Obie Award for Sustained Excellence.

Julian Arsenault (Chorus), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Dido and Aeneas* (Aeneas, Chorus), *The Berlin Requiem* (Ensemble). Elegy for Young Lovers (Gregor Mittenhofer),
Faust (Valentin), Idomeneo (Chorus), The Cunning
Little Vixen (Chorus), Il Signor Bruschino (Filiberto),
Les Mamelles de Tirésias (Director), and La Tragédie
de Carmen (Escamillo) for the Curtis Opera
Theatre; and roles for Open Opera,
Opera UCLA, Tanglewood Music Center,
and the Chautauqua Institution.

Andrew Bogard Sarastro—November 15 and 17), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Capellio), Elegy for Young Lovers Dr. Wilhelm Reischmann), and Faust (Méphistophélès) for the Curtis Opera Theatre; A Midsummer Night's Dream (Peter Quince) and Long Christmas Dinner (Cousin Brandon) at the Juilliard School; and Gianni Schicchi (Simone), The Crucible (Reverend Hale), La Bohème (Colline), and Le nozze di Figaro (Bartolo) at the Chautauqua Institution.

Anna Davidson Oueen-November 15 and 17), from Los Angeles, is a soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Hilda Mack), Faust (Chorus), Apollo e Dafne (title role), Miss Donnithorne's Maggot (title role), Idomeneo (Chorus), The Cunning Little Vixen (Rooster, Jav), Il Signor Bruschino (Sofia), Les Mamelles de Tirésias Thérèse, Son), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution, the Juilliard School, International Vocal Arts Institute, and University of Miami's Frost School of Music at Salzburg.

November 15 and 17, Chorus—November 16 and 18), from Calgary, Alberta, is a mezzosoprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Dido and Aeneas* (Dido) and *Faust* (Chorus) for

the Curtis Opera Theatre; and *Pollicino* (Mother) and chorus for various productions of Minnesota Opera's Project Opera.

Adam Frandsen (Tamino—November 15 and 17), from Copenhagen, Denmark, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Chorus), Faust (title role), Idomeneo (title role), The Cunning Little Vixen (Harasta, Chorus), Les Mamelles de Tirésias (Chorus), and La Tragédie de Carmen (Don José) for the Curtis Opera Theatre; roles for Opera Hedeland, Moores Opera Center, International Vocal Arts Institute in Tel Aviv, Israel; opera scenes for the Yale School of Music and Aspen Music Festival and School; and, as a soloist, Handel's Messiah, Saint Saëns's Christmas Oratorio, Dubois's Seven Last Words of Christ, and Schubert's Die Schöne Müllerin.

Vartan Gabrielian (Chorus), from Toronto, Canada, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Roy Hage (Tamino—November 16 and 18) from Beirut, Lebanon, is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

Meredith LaBouff (Papagena) from Tenafly, N.J., is a soprano studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: Dido and Aeneas (Second Woman), Faust (Woman, Chorus), Idomeneo (Chorus), The Cunning Little Vixen (Pasek's Wife, Hen, Chorus), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Woman), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; soloist

with the Juilliard School's precollege orchestra; and roles for the Chautauqua Institution, Tanglewood Music Center, Académie Internationale d'Eté de Nice, and Dolora Zajick's Institute for Young Dramatic Voices.

Spencer Lang (Monostatos), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *The Berlin Requiem* (Ensemble) and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Jazimina MacNeil (Third Lady—November 15 and 17, Chorus—November 16 and 18), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Romeo), Elegy for Young Lovers (Carolina von Kirchstetten), Faust (Siébel), Idomeneo (Idamante), The Cunning Little Vixen (Dog), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Charmian), La sonnambula (Teresa), and The Rake's Progress (Baba the Turk) for the Curtis Opera Theatre; roles for the Manhattan School of Music and Aspen Music Festival and School; performances at Marlboro Music and at SongFest in Malibu, Calif.; and, as a soloist, Mozart's Requiem with the Westminster Williamson Voices.

Jamez McCorkle (Speaker, Chorus— November 16 and 18), from New Orleans, is a baritone studying in the voice program with Ruth Falcon, adjunct faculty. Credits include: roles for Music Academy of the West, International Vocal Arts Institute, and Loyola University.

Johnathan McCullough (Papageno—November 16 and 18), from Sherman Oaks,

Calif., is a baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: Dido and Aeneas (Sorceress), I Capuleti e i Montecchi (Chorus), Faust (Wagner), Apollo e Dafne (title role), Idomeneo (Chorus), The Cunning Little Vixen (Cricket, Chorus), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Gendarme), and La Tragédie de Carmen (García) for the Curtis Opera Theatre; roles for Center Stage Opera, LA Opera's Opera Camp; opera scenes at SongFest and Pacific Opera Institute; and, as a soloist, appearances at the Hawaii Performing Arts and Bear Valley Music festivals.

Jarrett Ott (Chorus) from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: The Berlin Requiem (Ensemble), Dido and Aeneas (Aeneas, Chorus), I Capuleti e i Montecchi (Chorus), Elegy for Young Lovers (Gregor Mittenhofer), Faust (Valentin), Idomeneo (Chorus), The Cunning Little Vixen (Harasta), Il Signor Bruschino (Filiberto), and Les Mamelles de Tirésias (Husband) for the Curtis Opera Theatre; roles for Oberlin in Italy and the Chautauqua Institution; solo performances with the West Chester University Symphony Orchestra and the Atlantic Symphony Chamber Players in Boston; and, as a soloist, Handel's Messiah and Orff's Carmina Burana.

Sean Michael Plumb (Papageno-November 15 and 17), from Los Angeles, is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Chorus), Faust (Wagner), Apollo e Dafne (title role), Idomeneo (Chorus), The Cunning Little Vixen (Grasshopper, Chorus), Il Signor Bruschino (Commisario), Les Mamelles de Tirésias (Chorus), and La Tragédie de Carmen (Lillas Pastia) for the Curtis Opera Theatre; performances at the Aspen Music Festival and School, Kennedy Center in Washington, D.C., and Baryshnikov Arts Center in New York City; on NPR's From the Top; and, as a soloist, with the LA Opera Orchestra at the Grammy Week 2010 Salute to Plácido Domingo.

Anthony Reed Sarastro—November 16 and 18), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: performances with the Wolf Trap Opera Studio and the Johanna Meier Opera Theater Institute; soloist with the University of Wisconsin—Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin—Eau Claire.

Alize Rozsnyai (Queen-November 16) and 18), from San Diego, is a soprano studying in the voice program with Lorraine Nubar. adjunct faculty. Credits include: The Ballad of the Soldier's Wife (Soloist), Dido and Aeneas (Belinda). Sequenza III (Soloist), Elegy for Young Lovers (Hilda Mack), Faust (Chorus), Apollo e Dafne (title role). Idomeneo (Ilia), The Cunning Little Vixen (Lead Hen, Chorus), Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; roles for the Indiana University Early Music Institute and the Aspen Music Festival and School; and, as a soloist, with the Brentwood-Westwood Symphony Orchestra. Cabrillo Chamber Orchestra, San Diego Youth Symphony, Rancho Bernardo High School Orchestra, and University of San Diego Orchestra.

Shir Rozzen (Third Lady—November 16 and 18, Chorus—November 15 and 17), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: Dido and Aeneas (Dido), Faust (Marthe), Idomeneo (Chorus), The Cunning Little Vixen (Forester's Wife, Owl), Il Signor Bruschino (Marianna), Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Delia), Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the

Washington National Opera's Institute for Young Singers, the Juilliard School's Pre-College Division, Mannes Preparatory Division, and Thelma Yellin High School of the Arts.

Sarah Shafer (Pamina—November 15 and 17), from State College, Pa., is a soprano studying in the opera program with Joan Patenaude-Yarnell. She graduated from the voice program with a Bachelor of Music degree in 2010. Credits include: Dido and Aeneas (Second Witch, Chorus), I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Elizabeth Zimmer), Faust (Chorus), Idomeneo (Ilia), The Cunning Little Vixen (Woodpecker, Hen, Chorus), Il Signor Bruschino (Sofia), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims (Modestina), Wozzeck (Chorus), Impressions of Pelléas (Mélisande), Don Giovanni (Chorus), Ainadamar (Chorus), L'elisir d'amore (Chorus), Le nozze di Figaro (Barbarina), La rondine (Cantor), The Audition (ensemble), and L'Ormindo (Mirinda) for the Curtis Opera Theatre; performances for Marlboro Music, SongFest, and the Vocal Arts Symposium at Colorado College; an appearance on NPR's From the Top; and, as a soloist, concerts with the Quad City Symphony Orchestra, Master Chorale of South Florida, Richmond Symphony, and State College Choral Society. She made her Glyndebourne Festival debut in Summer 2012 as Barbarina in Le nozze di Figaro.

Thomas Shivone (Speaker, Chorus—November 15 and 17), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Berlin Requiem (Ensemble), Dido and Aeneas (Chorus), I Capuleti e i Montecchi (Lorenzo), Elegy for Young Lovers (Joseph Mauer), Faust (Chorus), Idomeneo (Chorus), The Cunning Little Vixen (Badger, Parson, Chorus), Il Signor Bruschino (Bruschino senior), Les Mamelles de Tirésias (Presto, Bearded Man), La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La

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Rachel Sterrenberg (Pamina—November 16 and 18), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include *Dido and Aeneas* (Spirit, Chorus) for the Curtis Opera Theatre; roles for the Chautauqua Institution and University of Kentucky Opera Theatre; and, as a soloist, concert performances of Fiordiligi in *Così fan tutte* with the Hamilton-Fairfield Symphony Orchestra.

Ashley Thouret (First Lady) graduated from Curtis in 2011, receiving a Master of Music degree in Opera. With the Curtis Opera Theatre she performed in La Tragédie de Carmen (Micaela), The Rake's Progress (Anne Trulove), L'elisir d'amore (Adina), Le nozze di Figaro (Susanna), Impressions of Pelléas (Mélisande). Don Giovanni (Zerlina), Dido and Aeneas (Belinda), La rondine (Lisette), and Postcard from Morocco (Lady with a Hand Mirror), among others. Other credits include: Così fan tutte (Fiordiligi) with the Lyric Opera Studio of Weimar, Eugene Onegin (Tatyana) with the Russian Opera Workshop at the Academy of Vocal Arts, La bohème (Mimi) at the Chautauqua Institution, Maria Stuarda (Anna Kennedy) at the Gasteig in Munich; and a concert with Verein Opera, Zurich. Upcoming engagements include Turandot (Liu) at the Opernfestspiele Heidenheim and recitals at the Gesellschaft fur Musiktheater-Wien and Kleines Sommerfestival-Munich/Gauting.

Christopher Tiesi (Priest, Chorus), from Sarasota, Fla., is a tenor studying in the opera

program with Marlena Kleinman Malas. Credits include: I Capuleti e i Montecchi (Tebaldo), Faust (title role), The Gunning Little Vixen (Chorus), Il Signor Bruschino (Florville, Bruschino junior), Les Mamelles de Tirésias (Lacouf, Journalist), Antony and Cleopatra (Caesar, Messenger), La sonnambula (Elvino), and The Rake's Progress (Tom Rakewell) for the Curtis Opera Theatre; roles for the Juilliard School and the Chautauqua Institution; and a recital appearance in the New York Festival of Song with Steven Blier.

Nian Wang (Second Lady—November 16 and 18, Chorus—November 15 and 17), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: *Dido and Aeneas* (First Witch, Chorus), *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat, Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

Mikael Eliasen artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies

Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio. Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera, Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautaugua's Voice program during the summers.

Ralph Batman managing director of Vocal Studies and the Curtis Opera Theatre

Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

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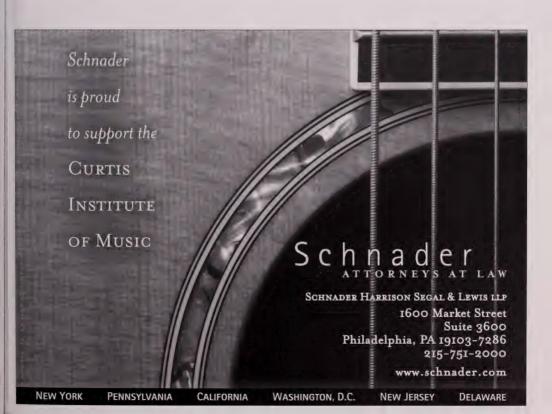
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The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis provides its 165 students with personalized attention from a celebrated faculty. The school's distinctive "learn by doing" approach has produced an impressive number of notable artists since its founding in 1924.

Curtis's innovative programs encourage students to perform often and hone 21st-century musical skills. Curtis's facilities offer superb spaces for music-making, as well as state-of-the-art technologies to enhance learning. Students perform internationally with Curtis On Tour, in addition to more than 150 performances in and around Philadelphia each year. When they graduate, they become musical leaders, making a profound impact on music around the globe.

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has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in May 2012 traveled to Germany for a residency at the Dresden Festival. Recent visiting conductors include Charles Dutoit. Yannick Nézet-Séguin, Simon Rattle, Robert Spano, and Michael Tilson Thomas. This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

The CURTIS OPERA THEATRE. under the artistic direction of Mikael Eliasen. works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera.

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The Student Recital Series continues its celebrated legacy as the leading concert stage for some of the best young musicians in the world. Students perform solo and chamber works in Field Concert Hall most Mondays, Wednesdays, and Fridays as well as many weekends, with additional recitals scheduled in the spring semester. Admission is free. For updated performance schedules, visit www.curtis.edu or call the Student Recital Hotline at (215) 893-5261.

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[♦] Principal Second Violin

^{♦♦} Associate Principal Second Violin

⁺ Principal Viola

⁺⁺ Associate Principal Viola ^ Co-Principal Cello

[^] Associate Principal Cello

^{^^^} Assistant Principal Cello

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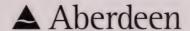
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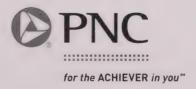
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Astral artists past and present are joined by special guests for this celebratory gala concert.

OCTOBER 14, 3:00PM

Ilya Poletaev, piano – Philadelphia Recital Debut "...unfailingly gorgeous..." – The Philadelphia Inquirer

NOVEMBER II, 3:00PM

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"...exquisite control...pure poetry..." – The Strad

DECEMBER 2, 3:00PM

Angel Hsiao, flute – Philadelphia Recital Debut Works by Bach, Paul Taffanel, Berio, Widor & Yuko Uebayashi

JANUARY 20, 3:00PM

Romie de Guise-Langlois, clarinet – Philadelphia Recital Debut "...a formidable clarinetist..." – The New York Times

FEBRUARY 16, 3:00PM

Inspired By The Spiritual
A celebration of music and poetry featuring new works
by acclaimed African-American composers

APRIL 14, 3:00PM

Positively Astral
A thrilling chamber music program featuring Astral artists
and alumni

MAY I, 7:30PM

Rising Stars
Julietta Curenton, flute; Sara Daneshpour, piano;
& Kristin Lee, violin as concerto soloists
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Don Quichatte has been supported by The Pew Center for Arts & Heritage through the Philadelphia Music Project.

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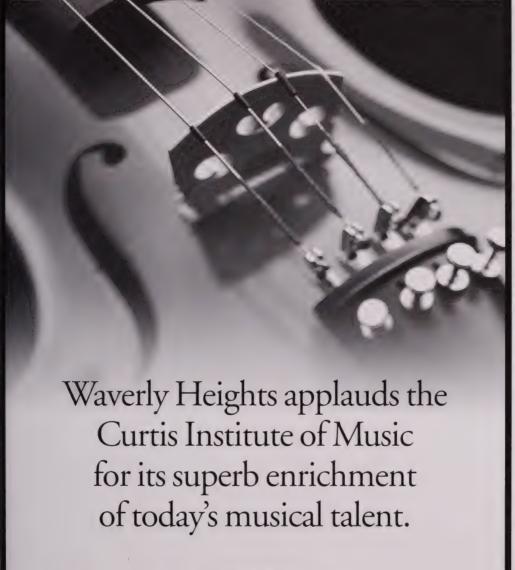
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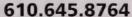


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List complete as of September 17, 2012.

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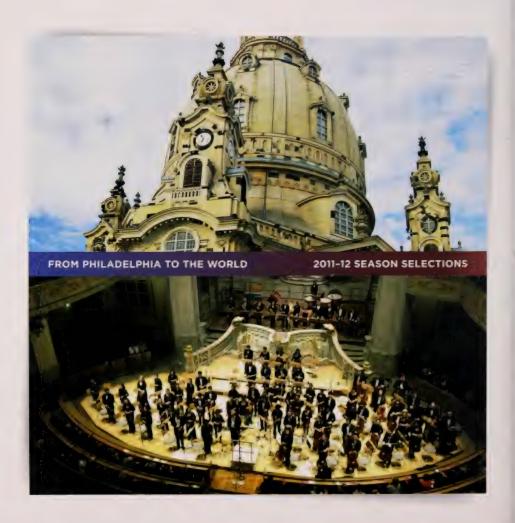
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Learn more at www.curtis.edu/CurtisOnTour. Questions? Contact Leslie Jacobson Kaye, director of national programs at (215) 717-3166 or leslie.kaye@curtis.edu.

Cooke & Bieler is proud to support the Curtis Institute of Music with the 2011-12 Season Selections from Curtis CD. Cooke & Bieler is a professional organization dedicated to providing investment counseling services to institutions and families throughout the United States and abroad. The Philadelphia-based firm, founded in 1949, manages assets for a select number of significant clients, which include endowments, foundations, pension plans, and individuals.

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Select members of the Friends of Curtis and Curtis Business and Professional Associates will receive complimentary copies of the Season Selections CD in December. For more information on how to join and receive your free music, please call the Curtis Advancement Office at (215) 893-5279.



CURTISINSTITUTE OF MUSIC

2012-13 ALUMNI RECITAL SERIES

HSIN-YUN HUANG AND FRIENDS Sunday, October 14 at 3 p.m. Field Concert Hall

Cello Sonata No. 5 in D major Op. 102, No. 2 Ludwig van Beethoven (1770–1827)

arranged by Hsin-Yun Huang

Allegro con brio

Adagio con molto sentimento d'affetto

Allegro

Hsin-Yun Huang, viola Ignat Solzhenitsyn, piano

Sonata for Solo Viola

Hora lunga

Loop

Facsar

Prestissimo con sordino

Lamento

Chaconne chromatique

Hsin-Yun Huang, viola

INTERMISSION

György Ligeti (1923–2006)

Duo No. 1 for Violin and Cello

Preludium: Andante moderato

Rondo: Allegro con brio

Scott St. John, violin Yeesun Kim, cello Bohuslav Martinů (1890–1959)

Quartet in B-flat major, Hob. III:78 ("Sunrise")

Joseph Haydn (1732–1809)

Allegro con spirito

Adagio

Menuet: Allegro

Finale: Allegro ma non troppo

Scott St. John, violin Luosha Fang, violin Hsin-Yun Huang, viola Yeesun Kim, cello



Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.



PERFORMERS

Violist Hsin-Yun Huang ('92), recognized as one of the leading violists of her generation, came to international prominence in 1993 when she was winner of the top prize of the ARD International Music Competition in Munich and the Bunkamura Orchard Hall Award. In 1988, Ms. Huang was the youngest-ever Gold Medalist of the Lionel Tertis International Viola Competition on the Isle of Man. These and other honors have propelled a career as soloist and chamber musician on stages of major concert halls throughout North America, Europe, and the Far East.

Recent highlights include two performances for Carnegie Hall's "Making Music" Series at Zankel Hall, performing two works on a program celebrating the 100th birthday of Elliott Carter in December 2008, and George Benjamin's *Viola Viola* (with violist Misha Amory) in March 2007. Ms. Huang performed the same two Carter works on a program at the 92nd Street Y in April 2009.

Hsin-Yun Huang came to England from her native Taiwan at the age of fourteen to study at the Yehudi Menuhin School with David Takeno. She continued her studies at the Curtis Institute with Michael Tree, and at The Juilliard School with Samuel Rhodes. Currently residing in New York City, she is a dedicated teacher, serving on the faculties of Curtis and Juilliard, and has given master classes at Guildhall School in London, the McDuffie Center for Strings, Taipei Normal University, and East Carolina University.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Yeesun Kim, cello ('88)

Ignat Solzhenitsyn (Piano and Conducting '95), faculty

Scott St. John, violin ('90)

If students study with more than one faculty member, their teachers are listed alphabetically.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), Cochairman Fanabel Block Kremens (Piano '42), Cochairman Marcantonio Barone (Piano '82)

Blanche Burton-Lyles
(Piano '54)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

NEXT ALUMNI RECITAL

Matthew Rose, bass (Opera '03) and Mikael Eliasen (guest artist) Sunday, January 20 at 3 p.m. Field Concert Hall

Schubert Winterreise, D. 911

Tickets: \$28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902 Artists donate their services and proceeds benefit Curtis students.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SECOND STUDENT RECITAL

Wednesday, October 17 at 8 p.m.

Field Concert Hall

Introduction et rondo capriccioso, Op. 28

Camille Saint-Saëns (1835–1921)

Aaron Timothy Chooi, violin Jungeun Kim, piano

Sonatine for oboe and piano

Pierre Sancan (1916–2008)

Modéré

Andante

Presto

Alexander Vvedenskiy, oboe Elena Jivaeva, piano

Concerto No. 2 in D major, Hob. VIIb:2

Joseph Haydn (1732–1809)

Allegro moderato

Adagio

Rondo: Allegro

Nathan Vickery, cello Jungeun Kim, piano

String Sextet

Bohuslav Martinů (1890–1959)

Lento—Allegro poco moderato

Andantino—Allegretto scherzando—Andantino

Allegretto poco moderato

Zoë Martin-Doike, violin
Eunice Kim, violin
Daniel Hanul Lee, viola
Alex Link, viola
Tessa Seymour, cello
Jeong-Hyoun Lee, cello

INTERMISSION

Concerto in A minor, Op. 54

Robert Schumann (1810–56)

Allegro affetuoso Intermezzo: Andante grazioso Allegro vivace

> Jenny Chen, piano Michelle Cann, piano accompaniment

> > *

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Martinů sextet was prepared by Pamela Frank.

PERFORMERS

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Misha Amory and Michael Tree and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, October 19 at 8 p.m.

Graduation Recital: Andrew Hsu, piano

Field Concert Hall

Barber Sonata for Piano, Op. 26

Griffes Roman Sketches, Op. 7

Schumann Fantasiestücke, Op. 12

Andrew Hsu, piano

Hsu Dickinson Songs

Sarah Shafer, soprano ('10)

Andrew Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRD STUDENT RECITAL
Graduation Recital—Andrew Hsu, piano
Friday, October 19 at 8 p.m.
Field Concert Hall

4

Fantasiestücke, Op. 12

Des Abends: Sehr innig zu spielen

Aufschwung: Sehr rasch Warum?: Langsam und zart

Grillen: Mit Humor

In der Nacht: Mit Leidenschaft

Fabel: Langsam

Traumes Wirren: Äußerst lebhaft Ende vom Lied: Mit gutem Humor

Andrew Hsu, piano

Robert Schumann (1810–56)

INTERMISSION

Dickinson Songs

Andrew Hsu

To pile Thunder to its close

(b. 1994)

Allegretto: Success is counted sweetest

Did Our Best Moment last

'Hope' is the thing with feathers

Un poco adagio: After great pain, a formal feeling comes

How many Flowers fail in Wood Inquieto: He fumbles at your Soul Nobody knows this little Rose

Lento assai: This is my letter to the World

Sarah Shafer, soprano ('10) Andrew Hsu, piano

Roman Sketches, Op. 7

Charles Tomlinson Griffes

(1884–1920)

The White Peacock Nightfall

The Fountain of the Acqua Paola

Clouds

Samuel Barber ('34)

(1910 - 81)

Sonata for Piano, Op. 26

Allegro energico

Allegro vivace e leggiero

Adagio mesto

Fuga: Allegro con spirito

Andrew Hsu, piano

+

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for broadcast on WHYY-TV (Channel 12) and will also be seen on Y Arts, WHYY's cable service (Comcast 257, FiOS 474, and Digital 12.2), as part of *On Stage at Curtis*, which airs on Wednesdays at 8 p.m., Fridays at 9 p.m., and Sundays at 6 p.m.

PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008. He is the Rising Star Annual Fellow.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

If students study with more than one faculty member, their teachers are listed alphabetically.

THIS WEEK AT CURTIS

Saturday, October 20 at 1:30, 2:15, and 3 p.m. Philadelphia Museum of Art, Gallery 164

Martinů

Sextet for Strings

Zoë Martin-Doike, violin Eunice Kim, violin Daniel Hanul Lee, viola Alex Link, viola Jeong-Hyoun Lee, cello Tessa Seymour, cello

Free with museum admission (\$14-\$20) www.philamuseum.org or (215) 763-8100 Music in the Galleries is generously sponsored by Cooke & Bieler, LP. NEXT STUDENT RECITAL Monday, October 22 at 8 p.m. Field Concert Hall

Works of J. S. Bach, Chopin, Debussy, Haydn, Liszt, Mozart, Ravel, Rimsky-Korsakov, and Scarlatti

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

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THIS FALL AT CURTIS

Curtis Opera Theatre presents Mozart's *The Magic Flute* Thursday, November 15 at 7:30 p.m.
Friday, November 16 at 7:30 p.m.
Saturday, November 17 at 7:30 p.m.
Sunday, November 18 at 2:30 p.m.
Prince Music Theater

Vinay Parameswaran, conductor Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in German with English supertitles and dialogue.

Tickets: \$35; Patron Services Office, www.curtis.edu, or (215) 893-7902

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FOURTH STUDENT RECITAL Monday, October 22 at 8 p.m. Field Concert Hall

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Sonata in F minor, K. 466

Domenico Scarlatti (1685–1757)

Prelude and Fugue in G minor, BWV 885 Johann Sebastian Bach from Das Wohltemperierte Klavier, Teil 2 (1685-1750)

Etude in B minor, Op. 25, No. 10

Frédéric Chopin (1810–49)

Etude in E-flat minor, Op. 39, No. 5

Sergei Rachmaninoff (1873–1943)

"St. François de Paule marchant sur les flots" Franz Liszt from *Deux légends* (1811–86)

Etude in D major, Op. 39, No. 9

Rachmaninoff

Jiuming Shen, piano

Concerto in C major, K. 314

Wolfgang Amadeus Mozart (1756–91)

Allegro aperto

Adagio non troppo

Allegro

Alexander Vvedenskiy, oboe Elena Jivaeva, piano

INTERMISSION

Sonata in C major, Hob. XVI:50

Joseph Haydn

(1732 - 1809)

Allegro

Adagio

Allegro molto

Maurice Ravel

(1875-1937)

Gaspard de la nuit

Ondine

Le gibet

Scarbo

Jenny Chen, piano

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PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Elena Jivaeva, staff pianist

NEXT STUDENT RECITAL

Wednesday, October 24 at 8 p.m.

Field Concert Hall

Basler Cantos

Sarah Boxmeyer, horn

Beethoven Sonata No. 8 in G major, Op. 30, No. 3

Wieniawski Fantaisie brillante on Themes from Gounod's Faust,

Op. 20

Stephen Waarts, violin Jungeun Kim, piano

Saint-Saëns Introduction et rondo capriccioso, Op. 28

Zeyu Victor Li, violin Jungeun Kim, piano

Schumann Adagio and Allegro, Op. 70

En-Chi Cheng, viola Michelle Cann, piano

Shostakovich Concerto No. 1 in E-flat major, Op. 107

John-Henry Crawford, cello

Jungeun Kim, piano

Wolf Italienische Serenade

Justine Lamb-Budge, violin

Hannah Ji, violin

Daniel Hanul Lee, viola Arlen Hlusko, cello

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTH STUDENT RECITAL Wednesday, October 24 at 8 p.m. Field Concert Hall

Adagio and Allegro, Op. 70

Robert Schumann (1810–56)

En-Chi Cheng, viola Michelle Cann, piano

Introduction et rondo capriccioso, Op. 28

Camille Saint-Saëns (1835–1921)

Zeyu Victor Li, violin Jungeun Kim, piano

Italienische Serenade

Hugo Wolf (1860–1903)

Justine Lamb-Budge, violin Hannah Ji, violin Daniel Hanul Lee, viola Arlen Hlusko, cello Sonata No. 8 in G major, Op. 30, No. 3

Ludwig van Beethoven

Allegro assai

(1770-1827)

Tempo di minuetto, ma molto moderato e grazioso

Allegro vivace

Fantaisie brillante on Themes from Gounod's Faust, Op. 20

Henryk Wieniawski (1835–80)

Stephen Waarts, violin Jungeun Kim, piano

INTERMISSION

Cantos

Paul Basler (b. 1963)

Sarah Boxmeyer, horn

Concerto No. 1 in E-flat major, Op. 107

Dmitri Shostakovich (1906–75)

Allegretto

Moderato-

Cadenza-

Allegro con moto

John-Henry Crawford, cello Jungeun Kim, piano

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COACH

The Wolf serenade was prepared by Steven Tenenbom.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Daniel Hanul Lee, from Toronto, is a student of Michael Tree and entered Curtis in 2010.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT STUDENT RECITAL

Friday, October 26 at 8 p.m.

Field Concert Hall

J. S. Bach Partita No. 1 in B minor, BWV 1002

Zoë Martin-Doike, violin

Bruch Romance in F major, Op. 85

Ye Jin Kim, viola Yue Chu, piano

Chausson Pièce, Op. 39

Ren Martin-Doike, viola Amy J. Yang, piano

Franck Sonata in A major

Patrick Williams, flute Amy J. Yang, piano

Milstein Paganiniana

Zeyu Victor Li, violin

Piazzolla Le grand tango

Tessa Seymour, cello Amy J. Yang, piano

Vieuxtemps Capriccio, Op. Post. 9

Ye Jin Kim, viola

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTH STUDENT RECITAL Friday, October 26 at 8 p.m. Field Concert Hall

Paganiniana

Nathan Milstein (1904-92)

Zeyu Victor Li, violin

Pièce, Op. 39

Ernest Chausson (1855-99)

Ren Martin-Doike, viola Amy J. Yang, piano

Partita No. 1 in B minor, BWV 1002

Johann Sebastian Bach

Allemanda

(1685 - 1750)

Courante

Sarabande

Tempo di borea

Zoë Martin-Doike, violin

Romance in F major, Op. 85

Max Bruch (1838 - 1920)

Ye Jin Kim, viola Yue Chu, piano

Capriccio, Op. Post. 9

Henri Vieuxtemps (1820–81)

Ye Jin Kim, viola

Le grand tango

Astor Piazzolla (1921–92)

Tessa Seymour, cello Amy J. Yang, piano

INTERMISSION

Sonata in A major

Allegretto ben moderato
Allegro
Recitativo—Fantasia
Allegretto poco mosso

Patrick Williams, flute Anny J. Yang, piano César Franck (1822–90)

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PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Ye Jin Kim, from Seoul, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Ren Martin-Doike, from Honolulu, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, October 29 at 8 p.m. Field Concert Hall

J. S. Bach Suite No. 4 in E-flat major, BWV 1010

Oliver Aldort, cello

Bohme Concerto in F minor, Op. 18

Sara Huebner, trumpet Vinay Parameswaran, piano

Bruch Kol nidrei, Op. 47

Tessa Seymour, cello Elena Jivaeva, piano

Druckman Reflections on the Nature of Water

Xenakis Rebonds

Ted Babcock, percussion

Liszt Concerto No. 1 in E-flat major

Jiuming Shen, piano

Yue Chu, piano accompaniment

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTH STUDENT RECITAL Monday, October 29 at 8 p.m. Field Concert Hall

Reflections on the Nature of Water

Jacob Druckman (1928–96)

Crystalline

Fleet

Tranquil

Gently swelling

Profound

Relentless

Rebonds

b a Iannis Xenakis (1922–2001)

Ted Babcock, percussion

Suite No. 4 in E-flat major, BWV 1010

Johann Sebastian Bach

Prélude

(1685 - 1750)

Allemande

Courante

Sarabande

Bourrée

Gigue

Oliver Aldort, cello

Kol nidrei, Op. 47

Max Bruch (1838–1920)

Tessa Seymour, cello Elena Jivaeva, piano

Concerto in F minor, Op. 18

Oskar Bohme (1870–1938)

Allegro moderato Andante religioso Allegretto—rondo

> Sara Huebner, trumpet Vinay Parameswaran, piano

INTERMISSION

Concerto No. 1 in E-flat major

Franz Liszt (1811–86)

Allegro maestoso Quasi adagio—Allegretto vivace Allegro marziale animato

Jiuming Shen, piano Yue Chu, piano accompaniment



Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, October 31 at 8 p.m. Field Concert Hall

Clarke Sonata for Viola and Piano

Hyeri Shin, viola Qing Jiang, piano

Dupré Second Symphony for Organ, Op. 26

Bryan Anderson, organ

Schumann Sonata No. 1 in A minor, Op. 105 Ysaÿe Sonata in E major, Op. 27, No. 6

Sonata in E major, Op. 27, No. 6 Stephen Waarts, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



MASTER CLASS WITH RICHARD GOODE, PIANO

Thursday, November 1, 2012, at 4 p.m. Field Concert Hall

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Preludes, Book I, selections

Danseuses de Delphes

Minstrels

Chang-Yong Shin, piano

Claude Debussy (1862–1918)

Preludes, Book I, selections

Voiles

La Fille aux cheveux de lin

Ying Li, piano

Debussy

Preludes, Book I, selections

Les Collines d'Anacapri

Des pas sur la neige

Ce qu'a vu le vent d'ouest

Xiaohui Yang, piano

Debussy

Photographic and recording equipment may not be used in Field Concert Hall. Master classes are professionally recorded for educational use and possible broadcast.

CLINICIAN

Richard Goode (Piano, '64) has been hailed for music-making of tremendous emotional power, depth, and expressiveness. According to the *New York Times* "It is virtually impossible to walk away from one of Mr. Goode's recitals without the sense of having gained some new insight, subtly or otherwise, into the works he played or about pianism itself." He serves, along with Mitsuko Uchida, as co-artistic director of the Malboro Music School and Festival in Vermont. Mr. Goode's 2011–12 schedule has included concerto performances with the Metropolitan Opera Orchestra, Los Angeles Philharmonic, and the Boston Symphony; and solo recitals across the United States and throughout Europe.

A native of New York, Mr. Goode studied privately with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute of Music, where he graduated in 1964. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award.

Mr. Goode, an exclusive Nonesuch artist, has made more than two-dozen lauded recordings, including a Grammy-nominated disc of the complete Beethoven piano sonatas and a highly acclaimed 2009 recording of the complete Beethoven piano concertos with Ivan Fisher and the Budapest Festival Orchestra.

PERFORMERS

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTH STUDENT RECITAL Friday, November 2 at 8 p.m. Field Concert Hall

4

Passacaglia in G minor, transcribed by Johan Halvorsen George Frideric Handel (1685–1759)

Zeyu Victor Li, violin En-Chi Cheng, viola

Sonata for Trumpet, Horn, and Trombone

Francis Poulenc (1899–1963)

Allegro moderato Andante

Rondeau Rondeau

Nozomi Imamura, trumpet Levente Varga, horn Alexander Walden, trombone

Sonata in D major, Op. 115

Moderato

Theme: Andante dolce

Con brio

Ye-Rang Kim, violin

Suite in A minor, Op. 10

Presto Adagio Tempo giusto Christian Sinding (1856–1941)

Sergey Prokofiev

(1891 - 1953)

Ye-Rang Kim, violin Jungeun Kim, piano

Concerto No. 2 in E-flat major

Richard Strauss (1864–1949)

Allegro

Andante con moto Rondo: Allegro molto

> Austin Larson, horn Elena Jivaeva, piano

> > INTERMISSION

Andante, Op. Post.

Strauss

Levente Varga, horn Jungeun Kim, piano

Concerto No. 2 in G minor, Op. 63

Prokofiev

Allegro moderato Andante assai Allegro, ben marcato

> Zoë Martin-Doike, violin Jungeun Kim, piano

> > 4

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Handel passacaglia was prepared by Ida Kavafian and Steven Tenenbom.

The Poulenc sonata was prepared by Paul Bryan and Carol Jantsch.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Ye-Rang Kim, from Seoul, is a student of Aaron Rosand and entered Curtis in 2008.

Austin Larson, from Neenah, Wis., is a student of Julie Landsman, Jeffrey Lang, and Jennifer Montone, and entered Curtis in 2012.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, November 3 at 8 p.m. Field Concert Hall

J. S. Bach Suite No. 4 in E-flat major, BWV 1010

Oliver Aldort, cello

Druckman Reflections on the Nature of Water

Xenakis Rebonds

Ted Babcock, percussion

Liszt Concerto No. 1 in E-flat major

Jiuming Shen, piano

Yue Chu, piano accompaniment

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

ANNUAL FELLOWSHIP LUNCHEON RECITAL Saturday, November 3 at 12:30 p.m.
Field Concert Hall

Lacrimosa

Francisco Tárrega (1852–1909)

Asturias from Suite española No. 1 arranged by Jason Vieaux Isaac Albéniz (1860–1909)

Jiyeon Kim, guitar

"Ein Mädchen oder Weibchen" from Die Zauberflöte

Wolfgang Amadeus Mozart (1756–91)

Johnathan McCullough, baritone Reese Revak, piano

"Hmm, hmm, hmm" from Die Zauberflöte Mozart

Ashley Thouret, soprano ('11)
Lauren Eberwein, mezzo-soprano
Jazimina MacNeil, mezzo-soprano
Adam Frandsen, tenor
Sean Michael Plumb, baritone
Reese Revak, piano

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011. She is the Carol S. and Howard L. Lidz Fellow.

Adam Frandsen, from Copenhagen, is a student of Marlena Kleinman Malas and entered Curtis in 2010. He is a Joseph Cairns Jr. and Ernestine Bacon Cairns Memorial Fellow.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011. She is the John J. Medveckis Annual Fellow.

Jazimina MacNeil, from Lincoln, Mass., is a student of Marlena Kleinman Malas and entered Curtis in 2009. She is the Gianna Rolandi Annual Fellow.

Johnathan Ryan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010. He is the Arthur Tracy Fellow.

Sean Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010. He is the Ronald V. and Patricia Judd Stone Annual Fellow.

Ashley Thouret, from Toronto, graduated from Curtis with a Bachelor of Music degree in 2009 and a Master of Music in 2011. While at Curtis, she was a student of Marlena Kleinman Malas and held the Amaranth Foundation Fellowship.

Reese Revak, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Saturday, November 3 at 8 p.m.

Field Concert Hall

J. S. Bach Suite No. 4 in E-flat major, BWV 1010

Oliver Aldort, cello

Druckman Reflections on the Nature of Water

Xenakis Rebonds

Ted Babcock, percussion

Liszt Concerto No. 1 in E-flat major

Jiuming Shen, piano

Yue Chu, piano accompaniment

Monday, November 5 at 8 p.m. Curtis Brass and Percussion Ensemble Gould Rehearsal Hall, Lenfest Hall

Arnold Quintet No. 1, Op. 73

Britten Fanfare for St. Edmundsbury

Russian Funeral

Byrd The Earl of Oxford's March,

arranged by Elgar Howarth

DiLorenzo Of Kingdoms and Glory

Ewazen Colchester Fantasy
Hazell Another Cat: Kraken

Holst First Suite for Military Band, Op. 28, No. 1

Warlock Capriol Suite

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor (Trombone '86)

Seating is limited for this performance.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS FALL AT CURTIS

Curtis Opera Theatre presents Mozart's *The Magic Flute* Thursday, November 15 at 7:30 p.m.
Friday, November 16 at 7:30 p.m.
Saturday, November 17 at 7:30 p.m.
Sunday, November 18 at 2:30 p.m.
Prince Music Theater

Vinay Parameswaran, conductor Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in German with English supertitles and dialogue.

Tickets: \$35; Patron Services Office, www.curtis.edu, or (215) 893-7902

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.



ANNUAL FELLOWSHIP LUNCHEON RECITAL

Saturday, November 3 at 12:30 p.m. Field Concert Hall

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Translation for "Ein Mädchen oder Weibchen" from Die Zauberflöte

Music by Wolfgang Amadeus Mozart - Libretto by Emanuel Schikaneder Translation by Lindley L. Becker

A wife or a girlfriend is all Papageno wants.

All I want is a tender, gentle little dove.

I'd eat, drink and be merry.

Even a prince would envy me.

I'd be happier than the wisest man

because I'd be living in paradise!

A wife or a girlfriend is all Papageno wants.

All I want is a tender, gentle little dove.

I need a wife or a girlfriend or I'd rather be dead.

If no woman shares my love

I will die in despair.

A wife or a girlfriend is all Papageno wants.

All I want is a tender, gentle little dove.

All I need is one little kiss to make my life complete!

•

Translation for "Hmm, hmm, hmm" from Die Zauberflöte

Music by Wolfgang Amadeus Mozart ~ Libretto by Emanuel Schikaneder Translation by Lea F. Frey (blfrey@earthlink.net)

PAPAGENO

Hmm, hmm, hmm, hmm, hmm, hmm, hmm!

TAMINO.

The poor man can talk about punishment, for he has lost his speech.

PAPAGENO

Hmm, hmm, hmm, hmm, hmm, hmm, hmm!

TAMINO

I can only pity you, because I have no power to help.

PAPAGENO

Hmm, hmm, hmm, hmm, hmm, hmm, hmm!

FIRST LADY

The Queen pardons you, remits your punishment through me.

PAPAGENO

Now Papageno can chatter again.

SECOND LADY

Yes, chatter! Only do not tell any more lies!

PAPAGENO

I'll never tell another lie. No. no!

THE THREE LADIES

Let this lock be a warning to you!

PAPAGENO

This lock shall be a warning to me!

ALL

For if all liars received a lock like this on their mouths, instead of hatred, slander or fighting, love and brotherhood would flourish.

FIRST LADY

O Prince, take this gift from me! Our sovereign sends it to you. The magic flute will protect you, and sustain you in the greatest misfortune.

THE THREE LADIES

By it you may act with all power, change the passions of men: the sorrower will be joyful, the old bachelor fall in love.

ALL

Oh, such a flute is more precious than power or gold, for through it human happiness and contentment will be increased.

PAPAGENO

Now, fair ladies, if I may - I'll take my leave.

THE THREE LADIES

You can certainly take your leave, but our Queen intends you to accompany the Prince without delay and hasten to Sarastro's fortress.

PAPAGENO

No, thank you very much!
I have heard from you yourselves that he is like a tiger.
Certainly, with no mercy,
Sarastro would have me plucked and roasted and fed to the dogs.

THE THREE LADIES

The Prince will protect you, only trust in him! In return you shall be his servant.

PAPAGENO

(The Prince can go to the devil! My life is dear to me. In the end, I'll swear, he'll steal away from me like a thief.)

FIRST LADY

Here, take this treasure, it is for you.

PAPAGENO

Well, now! What might be in there?

THE THREE LADIES

In there you'll hear little bells ringing.

PAPAGENO

And can I play them as well?

THE THREE LADIES

Oh, quite certainly! Yes, yes, certainly!

ALL.

Silver chimes, magic flutes are needed for your/our protection. Farewell, we are going. Farewell, until we see you again!

TAMINO

Yet, fair ladies, tell us ...

PAPAGENO

How the castle may be found.

TAMINO, PAPAGENO

How the castle may be found.

THE THREE LADIES

Three boys, young, beautiful, gracious, and wise, will accompany you on your journey.
They will be your guides, follow nothing but their advice.

TAMINO, PAPAGENO

Three boys, young, beautiful, gracious, and wise, will accompany us on our journey.

THE THREE LADIES

They will be your guides, follow nothing but their advice.

ALL

So farewell, we are going; farewell, farewell, until we see you again!

CURTISINSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINTH STUDENT RECITAL Saturday, November 3 at 8 p.m. Field Concert Hall

Suite No. 4 in E-flat major, BWV 1010

Johann Sebastian Bach (1685–1750)

Franz Liszt

(1811 - 86)

Prélude Allemande

.

Courante Sarabande

Bourrée I and II

Gigue

Oliver Aldort, cello

Concerto No. 1 in E-flat major

Allegro maestoso

Quasi adagio—Allegretto vivace

Allegro marziale animato

Jiuming Shen, piano Yue Chu, piano accompaniment

INTERMISSION

Reflections on the Nature of Water

Jacob Druckman (1928–96)

Crystalline

Fleet

Tranquil

Gently swelling

Profound

Relentless

Rebonds

b

a

Iannis Xenakis (1922–2001)

Ted Babcock, percussion

•

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, November 5 at 8 p.m.

Curtis Brass and Percussion Ensemble

Gould Rehearsal Hall, Lenfest Hall

Arnold Quintet No. 1, Op. 73

Britten Fanfare for St. Edmundsbury

Russian Funeral

Byrd The Earl of Oxford's March,

arranged by Elgar Howarth

DiLorenzo Of Kingdoms and Glory

Ewazen Colchester Fantasy
Hazell Another Cat: Kraken

Holst First Suite for Military Band, Op. 28, No. 1

Warlock Capriol Suite

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor (Trombone '86)

Seating is limited for this performance.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 WELLS FARGO FAMILY CONCERT SERIES

Sunday, November 4 at 2 and 4 p.m. Field Concert Hall



KEYBOARD FAMILY REUNION

Program to include:

Variations from

Wolfgang Amadeus Mozart

"Ah, vous dirai-je, maman," K. 265, selections

(1756-91)

Jordan Dodson, guitar Elizabeth White Clark, harp Yue Chu, piano Bryan Anderson, organ

No. 4 in E minor: Presto

from Moments musicaux, Op. 16

Sergei Rachmaninoff (1873–1943)

Yue Chu, piano

Allemande

Johann Sebastian Bach

from English Suite No. 1 in A major, BWV 806

(1685 - 1750)

Bryan Anderson, harpsichord

Placare Christe servulis, Toccata No. 16, Op. 38

Marcel Dupré (1886–1971)

Bryan Anderson, organ

Excerpt from Dance of the Sugar Plum Fairy Peter Ilich Tchaikovsky from *The Nutcracker* (1840–93)

Yue Chu, celesta Bryan Anderson, organ

Excerpt from Impromptu, Op. 28

arranged by Elizabeth Hainen

Excerpt from La Misionera

Yue Chu, piano

Hugo Reinhold (1854–1935)

Fernando Bustamante (1915-79)

A Felicidade

Antonio-Carlos Jobim (1927–94)

Jordan Dodson, guitar

Variations from

Mozart

"Ah, vous dirai-je, maman," K. 265, selections

Jordan Dodson, guitar Elizabeth White Clark, harp Yue Chu, piano Bryan Anderson, organ

•

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Programs are professionally recorded for educational use and possible broadcast.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

HOST

Mary Kinder Loiselle, director of community engagement and career development services

PRESENTED WITH THE SUPPORT OF



AUTOGRAPHS



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TENTH STUDENT RECITAL Curtis Brass and Percussion Ensemble Monday, November 5 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

The Earl of Oxford's March arranged by Elgar Howarth

Capriol Suite arranged by James Haynor

Basse-Danse

Pavane

Tordion

Bransles

Pieds-en-lair

Mattachins

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor William Byrd (1540–1623)

Peter Warlock (1894–1930)

Colchester Fantasy

The Rose and Crown The Marquis of Granby The Dragoon The Red Lion Eric Ewazen (b. 1954)

Noah Dugan, trumpet
Nozomi Imamura, trumpet
Dana Cullen, horn
Alexander Walden, trombone
David Hoch, bass trombone

Of Kingdoms and Glory

Anthony DiLorenzo ('89)

(b. 1967)

Fanfare and Victory Processional to Camelot
Courtyard Dance and Merlin's Magic
Guinevere and the Dragon's Lair
The Contest and the Victory of the Black Knight
The Rescue and the Battle of the Red Dragon
Curtis Brass and Percussion Ensemble
Blair Bollinger, conductor

INTERMISSION

Fanfare for St. Edmundsbury

Benjamin Britten (1913–76)

George Goad, trumpet Sara Huebner, trumpet Diana Wensley, trumpet

Russian Funeral

Britten

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

Quintet No. 1, Op. 73

Allegro vivace

Chaconne: Andante con moto

Con brio

George Goad, trumpet
Diana Wensley, trumpet
Levente Varga, horn
Patrick Montgomery, trombone
Lee Jarzembak, tuba

Chaconne

Gustav Holst

Malcolm Arnold (1921–2006)

from First Suite for Military Band, Op. 28, No. 1 (1874–1934) arranged by David Marlatt

Another Cat: Kraken

Chris Hazell

(b. 1948)

Curtis Brass and Percussion Ensemble Blair Bollinger, conductor

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Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.

CURTIS BRASS AND PERCUSSION ENSEMBLE

Trumpet
Noah Dugan
George Goad
Sara Huebner
Nozomi Imamura
Diana Wensley

Horn
Sarah Boxmeyer
Dana Cullen
Eric Huckins
Austin Larson
Levente Varga
Maureen Young

Trombone
Joseph Chen
Patrick Montgomery
Daniel Schwalbach
Alexander Walden
David Hoch, bass trombone

Tuba
Lee Jarzembak
Timpani and Perc

Timpani and Percussion Ted Babcock Yi Fei Fu Tomasz Kowalczyk Won Suk Lee

Conductor
Blair Bollinger, faculty
(Trombone '86)

NEXT STUDENT RECITAL Wednesday, November 7 at 8 p.m. Field Concert Hall

Works of J. S. Bach, Bohme, Paganini, Rachmaninoff, Schubert, and Schumann

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

ELEVENTH STUDENT RECITAL

Wednesday, November 7 at 8 p.m.

Field Concert Hall

Caprices, Op. 1, selections

No. 1 in E major: Andante

No. 24 in A minor: Tema con variazioni

Zeyu Victor Li, violin

Nicolò Paganini (1782–1840)

Variations on the Name "Abegg," Op. 1

Robert Schumann

(1810-56)

Chang-Yong Shin, piano

Suite No. 3 in C major for Violoncello, BWV 1009

Johann Sebastian Bach (1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

En-Chi Cheng, viola

Moments musicaux, Op. 16

Sergei Rachmaninoff (1873-1943)

Andantino

Allegretto

Andante cantabile

Presto

Adagio sostenuto

Maestoso

Ashley Hsu, piano

INTERMISSION

Concerto in F minor, Op. 18

Oskar Bohme (1870–1938)

Allegro moderato

Andante religioso

Allegretto—Rondo

Sara Huebner, trumpet Vinay Parameswaran, piano

Sonata in A minor, D. 821 ("Arpeggione")

Franz Schubert (1797–1828)

Allegro moderato
Adagio—Allegretto

Yoshihiko Nakano, viola Yue Chu, piano

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PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Yoshihiko Nakano, from New York City, is a student of Roberto Diaz and Michael Tree, and entered Curtis in 2012.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, November 9 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

Bartók Quartet No. 6

Borromeo String Quartet: Nicholas Kitchen, violin ('89) Kristopher Tong, violin Mai Motobuchi, viola Yeesun Kim, cello ('88)

Mendelssohn Octet in E-flat major, Op. 20

Nicholas Kitchen, violin Kristopher Tong, violin Anastasia Agapova, violin Hannah Ji, violin Mai Motobuchi, viola Alex Link, viola Yeesun Kim, cello Arlen Hlusko, cello

One of today's most adventurous quartets, the Borromeo String Quartet continues to push musical, intellectual, and technical boundaries. The critically acclaimed ensemble is now at Curtis for a week-long residency. In this lecture/demonstration, the Borromeo String Quartet offers a fresh take on two chamber music masterworks—Mendelssohn's Octet, Op. 20 and Bartók's String Quartet No. 6—by revisiting original manuscripts and notations from the composers themselves. Slide projections and interactive discussions will accompany live performances of both works, with Curtis students joining the Borromeo String Quartet in the Mendelssohn.

Limited seating available.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWELFTH STUDENT RECITAL LECTURE/DEMONSTRATION Friday, November 9 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

Quartets No. 1, 2, 5, and 6, selections

Béla Bartók (1881–1945)

Borromeo String Quartet: Nicholas Kitchen, violin ('90) Kristopher Tong, violin Mai Motobuchi, viola Yeesun Kim, cello ('88)

ROADS NOT TAKEN:

ALTERNATE MOVEMENTS OF THE BARTÓK STRING QUARTETS

Tonight the Borromeo Quartet will perform music that Bartók developed fully but eventually deleted during the composition of his six string quartets. Much of tonight's music was part of his final draft, but something led Bartók to remove and replace this music with what was eventually published. This substitution offers a richly stimulating opportunity to be exposed to Bartók's process of shaping musical ideas. We will perform the deleted sections from Quartets 1, 2, 5, and 6. In the case of Quartets 1 and 2, so far as we know, these sections of music will be heard in public for the first time.

The Borromeo Quartet wishes to thank the Bartók Archives of the Hungarian Academy of Sciences Institute for Musicology, Peter Bartók of Bartók Records and Publications, and Gábor Vásárhelyi (legal successor of the late Béla Bartók Jr.) for their generosity in making the manuscript sources you see this evening available to the Borromeo Quartet for the purposes of teaching about the Bartók String Quartets.

Octet in E-flat major, Op. 20 (1825)

Felix Mendelssohn (1809–47)

Allegro molto vivace Andante Scherzo: Allegro moderato Molto Allegro e vivace

> Nicholas Kitchen, violin Kristopher Tong, violin Hannah Ji, violin Anastasia Agapova, violin Mai Motobuchi, viola Alex Link, viola Yeesun Kim, cello Will Chow, cello

MENDELSSOHN "OTTETTO": 1825

Tonight we perform the original manuscript of Mendelssohn's famous string octet. This manuscript is quite different from the version that was eventually published, with notable differences in movements 1, 2, and 4. The published edition was prepared seven years later.

The Borromeo String Quartet wishes to thank the Library of Congress for supplying the manuscript of Mendelssohn's string octet.

-Borromeo String Quartet



Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.



Tonight's program is part of a week-long residency of master classes, coachings, and recitals led by the Borromeo String Quartet.

PERFORMERS

Considered "simply the best there is" by the *Boston Globe*, the critically acclaimed **Borromeo String Quartet** is one of the most sought-after string quartets in the world. Audiences and critics alike champion the Quartet's revealing explorations of Beethoven, Bartók, Schoenberg, Shostakovich, and Golijov; and its affinity for making even the most challenging contemporary repertoire approachable and enlightening has become a hallmark. The Borromeo String Quartet performs at the world's most illustrious concert halls and music festivals, and continues long-standing residencies at the Isabella Stewart Gardner Museum, the Tenri Cultural Institute, Dai-Ichi Semei Hall in Tokyo, and the prestigious New England Conservatory of Music, where it has been the official quartet-in-residence for seventeen years.

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Pamela Frank, and entered Curtis in 2008.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT WEEK AT CURTIS

Residency Recital—Borromeo String Quartet Sunday, November 11 at 3 p.m. Field Concert Hall

Bartók Quartet No. 1, Op. 7

Quartet No. 2, Op. 17

Quartet No. 3 Quartet No. 4 Quartet No. 5 Quartet No. 6

Borromeo String Quartet

The Borromeo String Quartet concludes a week-long residency at Curtis with a performance of the complete Bartók string quartets.

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NEXT STUDENT RECITAL Monday, November 12 at 8 p.m. Field Concert Hall

Works of J. S. Bach, Beethoven, and Schubert

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

RESIDENCY RECITAL—BORROMEO STRING QUARTET

Bartók: Complete String Quartets Sunday, November 11, 2012 at 3 p.m. Field Concert Hall

Quartet No. 1, Op. 7

Lento—Allegretto—Allegro vivace

Béla Bartók (1881–1945)

Quartet No. 2, Op. 17

Moderato Allegro molto capriccioso Lento

INTERMISSION

Quartet No. 3

Prima parte: Moderato— Seconda parte: Allegro— Recapitulazione della prima parte: Moderato—Coda: Allegro molto

Quartet No. 4

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

2ND INTERMISSION

Quartet No. 5

Allegro

Adagio molto

Scherzo: Alla bulgarese

Andante

Finale: Allegro vivace—Presto

Quartet No. 6

Mesto-Vivace

Mesto-Marcia

Mesto-Burletta: Moderato

Mesto

Borromeo String Quartet: Nicholas Kitchen, violin ('90) Kristopher Tong, violin Mai Motobuchi, viola Yeesun Kim, cello ('88)

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PERFORMERS

Considered "simply the best there is" by the *Boston Globe*, the critically acclaimed **Borromeo String Quartet** is one of the most sought-after string quartets in the world. Audiences and critics alike champion the Quartet's revealing explorations of Beethoven, Bartók, Schoenberg, Shostakovich, and Golijov; and its affinity for making even the most challenging contemporary repertoire approachable and enlightening has become a hallmark. The Borromeo String Quartet performs at the world's most illustrious concert halls and music festivals, and continues long-standing residencies at the Isabella Stewart Gardner Museum, the Tenri Cultural Institute, Dai-Ichi Semei Hall in Tokyo, and the prestigious New England Conservatory of Music, where it has been the official quartet-in-residence for seventeen years.

In April 2007 the Borromeo Quartet was honored in New York with a prestigious Avery Fisher Career Grant, and in 2006 the Aaron Copland House honored the Borromeo's commitment to contemporary music by creating the Borromeo Quartet Award. This annual initiative premieres the works of important young composers to international audiences. The Borromeo Quartet has enjoyed collaborations with composers John Cage, György Ligeti, Gunther Schuller, Osvaldo Golijov, Steve Mackey, John Harbison, Leon Kirchner, Jennifer Higdon, Derek Bermel, Lior Navok, and Lera Auerbach, among others. In 2000 the Quartet completed two seasons as a member of Lincoln Center's Chamber Music Society Two and served as ensemble-in-residence for the 1998-99 season of National Public Radio's Performance Today. Awards include Lincoln Center's Martin E. Segal Award in 2001, Chamber Music America's Cleveland Quartet Award in 1998 and the Young Concert Artists International Auditions in 1991, as well as top prizes at the International String Quartet Competition in Evian, France in 1990. Additional information may be found at www.Borromeoquartet.org.

NEXT STUDENT RECITAL Monday, November 12 at 8 p.m. Field Concert Hall

J. S. Bach Partita in G minor, BWV 1013

Alexander Vvedenskiy, oboe

Toccata in E minor, BWV 914

Vivian Cheng, piano

Beethoven Sonata No. 9 in A major, Op. 47 ("Kreutzer")

Piotr Filochowski, violin Jungeun Kim, piano

Schubert Sonata in C minor, D. 958

Vivian Cheng, piano

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CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTEENTH STUDENT RECITAL Monday, November 12 at 8 p.m. Field Concert Hall

Partita in G minor, BWV 1013

transcribed by Alexander Gagarinov

Allemande

Corrente

Sarabande

Bourrée anglaise

Alexander Vvedenskiy, oboe

Toccata in E minor, BWV 914

J. S. Bach

Franz Schubert

(1797 - 1828)

(1685 - 1750)

Johann Sebastian Bach

Sonata in C minor, D. 958

Allegro

Adagio

Menuetto: Allegro

Allegro

Vivian Cheng, piano

INTERMISSION

Sonata No. 9 in A major, Op. 47 ("Kreutzer")

Ludwig van Beethoven (1770–1827)

Adagio sostenuto—Presto Andante con variazioni Finale: Presto

> Piotr Filochowski, violin Jungeun Kim, piano

> > •

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PERFORMERS

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Piotr Filochowski, from Hamden, Conn., is a student of Aaron Rosand and entered Curtis in 2012.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITAL Wednesday, November 14 at 8 p.m. Field Concert Hall

Brahms Variations on a Theme by Paganini, Op. 35, Book I

Wei Luo, piano

Chopin Barcarolle in F-sharp major, Op. 60

Jenny Chen, piano

Scherzo No. 1 in B minor, Op. 20

Vivian Cheng, piano

Debussy Estampes

Jenny Chen, piano

Images, Deuxième série

Vivian Cheng, piano

Genzmer Sonata No. 2 for Flute and Piano in E minor

Vine Sonata for Flute and Piano

Niles Watson, flute Qing Jiang, piano

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THIS WEEK AT CURTIS

Curtis Opera Theatre presents Mozart's *The Magic Flute* Thursday, November 15 at 7:30 p.m.
Friday, November 16 at 7:30 p.m.
Saturday, November 17 at 7:30 p.m.
Sunday, November 18 at 2:30 p.m.
Prince Music Theater

Vinay Parameswaran, conductor Chas Rader-Shieber, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in German with English supertitles and dialogue.

Tickets: \$35; Patron Services Office, www.curtis.edu, or (215) 893-7902

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FOURTEENTH STUDENT RECITAL Wednesday, November 14 at 8 p.m. Field Concert Hall

Sonata No. 2 in E minor

Allegro Moderato

Scherzo

Introduktion und Finale: Langsam - lebhaft

Harald Genzmer (1909-2007)

Carl Vine

(b. 1954)

Sonata for Flute and Piano

Fast

Slow

Very Fast

Niles Watson, flute Qing Jiang, piano

Barcarolle in F-sharp major, Op. 60

Frédéric Chopin (1810-49)

Claude Debussy

(1862 - 1918)

Estampes

Pagodes

La soirée dans Grenade

Jardins sous la pluie

Jenny Chen, piano

INTERMISSION

Variations on a Theme by Paganini, Op. 35, Book I Johannes Brahms (1833–97)

Wei Luo, piano

Images, Deuxième série

Debussy

Cloches à travers les feuilles Et la lune descend sur le temple qui fut Poissons d'or

Scherzo No. 1 in B minor, Op. 20

Chopin

Vivian Cheng, piano



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PERFORMERS

Jenny Chen, from Taipei, is a student of Gary Graffman and entered Curtis in 2005.

Vivian Cheng, from Apex, N.C., is a student of Gary Graffman and entered Curtis in 2008.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Qing Jiang, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, November 16 at 8 p.m. Field Concert Hall

Mendelssohn Trio No. 1 in D minor, Op. 49

Haram Kim, violin

John-Henry Crawford, cello

Bolai Cao, piano

Viñao Khan Variations

Tomasz Kowalczyk, marimba

Ysaÿe Sonata in G minor, Op. 27, No. 1

Katya Poplyansky, violin

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTEENTH STUDENT RECITAL

Friday, November 16 at 8 p.m.

Field Concert Hall

Sonata in G minor, Op. 27, No. 1

Eugène Ysaÿe (1858–1931)

Grave

Fugato

Allegretto poco scherzoso

Finale con brio

Katya Poplyansky, violin

Khan Variations

Alejandro Viñao (b. 1951)

Tomasz Kowalczyk, marimba

INTERMISSION

Trio No. 1 in D minor, Op. 49

Molto allegro ed agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Haram Kim, violin John-Henry Crawford, cello Bolai Cao, piano Felix Mendelssohn

(1809 - 47)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

4

COACH

The Mendelssohn trio was prepared by Meng-Chieh Liu.

PERFORMERS

Bolai Cao, from Guangdong, China, is a student of Meng-Chieh Liu and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Haram Kim, from Gyeonggi-do, Korea, is a student of Ida Kavafian and entered Curtis in 2011.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

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There are no student recitals Monday, November 19–Sunday, November 25, due to Thanksgiving break.

NEXT STUDENT RECITAL

Monday, November 26 at 8 p.m.

Field Concert Hall

J. S. Bach Sonata No. 3 in C major, BWV 1005

Brahms Sonata No. 3 in D minor, Op. 108

Zeyu Victor Li, violin

Ying Li, piano

Fauré Quartet No. 1 in C minor, Op. 15

Ji-Won Song, violin Sung Jin Lee, viola Youna Choi, cello

Chang-Yong Shin, piano

Prokofiev Sonata No. 2 in D minor, Op. 14

Ying Li, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTEENTH STUDENT RECITAL Monday, November 26 at 8 p.m. Field Concert Hall

Sonata No. 2 in D minor, Op. 14

Allegro, ma non troppo

Scherzo: Allegro marcato

Andante Vivace

Ying Li, piano

Sergey Prokofiev (1891 - 1953)

Sonata No. 3 in C major, BWV 1005

Johann Sebastian Bach (1685 - 1750)

Johannes Brahms

(1833-97)

Adagio

Fuga

Largo

Allegro assai

Jung Min Choi, violin

Sonata No. 3 in D minor, Op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Zeyu Victor Li, violin Ying Li, piano

INTERMISSION

Quartet No. 1 in C minor, Op. 15

Allegro molto moderato Scherzo: Allegro vivo

Adagio

Allegro molto

Ji-Won Song, violin Sung Jin Lee, viola Youna Choi, cello Chang-Yong Shin, piano Gabriel Fauré (1845–1924)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACHES

The Brahms Sonata was prepared by Seymour Lipkin.

The Fauré Quartet was prepared by Steven Tenenbom.

PERFORMERS

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Chang-Yong Shin, from Anyang, Korea, is a student of Robert McDonald and entered Curtis in 2011.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, November 27 at 8 p.m.

Field Concert Hall

Crumb Sonata for Solo Cello

Will Chow, cello

Debussy Sonata in D minor

Xin Shi, cello

Andrew Hsu, piano

Tchaikovsky Concerto in D major, Op. 35

Haram Kim, violin Jungeun Kim, piano

Walton Viola Concerto

Hyeri Shin, viola Elena Jivaeva, piano

Ysaÿe Sonata in D minor, Op. 27, No. 3 ("Ballade")

Jung Min Choi, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTEENTH STUDENT RECITAL

Tuesday, November 27 at 8 p.m. Field Concert Hall

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Sonata in D minor

Prologue: Lent

Sérénade: Modérément animé—

Finale: Animé

Sonata for Solo Cello

Xin Shi, cello Andrew Hsu, piano Claude Debussy (1862–1918)

George Crumb

Fantasia: Andante espressivo e con molto rubato

Tema pastorale con variazioni

Toccata: Largo e drammatico—Allegro vivace

Will Chow, cello

Concerto in D major, Op. 35

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

Haram Kim, violin Jungeun Kim, piano Peter Ilich Tchaikovsky

(1840 - 93)

(b. 1929)

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Haram Kim, from Gyeonggi-do, Korea, is a student of Ida Kavafian and entered Curtis in 2011.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Chamber Music by Curtis Composers Wednesday, November 28 at 8 p.m. Field Concert Hall

Cole

Rondo Metamorphoses
Alexandra Switala, violin
Gergana Haralampieva, violin
Yoshihiko Nakano, viola
Timotheos Petrin, cello

Maimets

Guitar Quintet
Brendon Elliott, violin
Haram Kim, violin

Hyeri Shin, viola Xin Shi, cello

Gideon Whitehead, guitar

Oltarzewski

Weather Music

Brendon Elliott, violin Christine Lim, violin En-Chi Cheng, viola Timotheos Petrin, cello Gideon Whitehead, guitar Smith

Brandenburg Interstices

Diondré McKinney, flute

Hannah Ji, violin Eunice Kim, violin Alex Link, viola

Tessa Seymour, cello

Timothy Dilenschneider, double bass Caroline Robinson, harpsichord

Temkin

Songs of Yearning

Sarah Shafer, soprano Wade Coufal, bassoon Eunice Kim, violin Yoshihiko Nakano, viola

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CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTEENTH STUDENT RECITAL Chamber Music by Curtis Composers Wednesday, November 28 at 8 p.m. Field Concert Hall

Rondo Metamorphoses

Terry Cole (b. 1993)

Alexandra Switala, violin Gergana Haralampieva, violin Yoshihiko Nakano, viola Timotheos Petrin, cello

Guitar Quintet

Origins Lullaby Remembering Riho Esko Maimets (b. 1988)

Brendon Elliott, violin
Haram Kim, violin
Hyeri Shin, viola
Xin Shi, cello
Gideon Whitehead, guitar

Songs of Yearning

It is Already Dawn Worlds The Scent of the Plum

Along the Road of Dreams

Wade Coufal, bassoon Eunice Kim, violin Yoshihiko Nakano, viola

Sarah Shafer, soprano ('10)

Weather Music

Thomas Oltarzewski (b. 1988)

Daniel Temkin

(b. 1986)

Brendon Elliott, violin Christine Lim, violin En-Chi Cheng, viola Timotheos Petrin, cello Gideon Whitehead, guitar

Brandenburg Interstices

Gabriella Smith (b. 1991)

Diondré McKinney, flute Hannah Ji, violin Eunice Kim, violin Alex Link, viola Tessa Seymour, cello Timothy Dilenschneider, double bass Caroline Robinson, harpsichord

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COMPOSERS

Terry Cole, from Interlochen, Mich. is a student of Jennifer Higdon and entered Curtis in 2012.

Riho Esko Maiments, from Toronto, is a student of David Ludwig and entered Curtis in 2012.

Thomas Oltarzewski, from Toms River, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

Gabriella Smith, from El Cerrito, Calif., is a student of Richard Danielpour and entered Curtis in 2009.

Daniel Temkin, from East Brunswick, N.J., is a student of Richard Danielpour and entered Curtis in 2011.

NEXT STUDENT RECITAL Friday, November 30 at 8 p.m. Field Concert Hall

Dvořák Quintet in E-flat major, Op. 97

Hsuan-Hao Hsu, violin Abigail Fayette, violin Alex Link, viola

Yoshihiko Nakano, viola Gary Hoffman, cello

Janáček Pohádka

Xin Shi, cello Kate Liu, piano

Martinú Duo No. 1 ("Three Madrigals")

Zoë Martin-Doike, violin Yoshihiko Nakano, viola

This all-Czech recital is the culmination of acclaimed cellist Gary Hoffman's weeklong residency at Curtis. In addition to his teaching activities, Mr. Hoffman will also perform side-by-side with Curtis students in the Dvorak String Quintet, Op. 97.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

SARASOTA ALUMNI RECITAL

Thursday, November 29 at 8 p.m. Historic Asolo Theater, Sarasota, Fla.

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Sonata No. 1 in G major, Op. 78

Vivace ma non troppo Adagio Allegro molto moderato

> Joseph Silverstein, violin Amy J. Yang, piano

Johannes Brahms (1833–97)

Trio No. 1 in B major, Op. 8

Allegro con moto Scherzo: Allegro molto

Adagio non troppo Finale: Allegro molto agitato

> Joseph Silverstein, violin Abraham Feder, cello Amy J. Yang, piano

> > INTERMISSION

Trio in E-flat major, Op. 40

Andante

Scherzo: Allegro Adagio mesto

Finale: Allegro con brio

Joseph Silverstein, violin Joe Assi, horn Amy J. Yang, piano

Photographic and recording equipment may not be used in the Historic Asolo Theater.

PERFORMERS

Joseph Silverstein, violin

Joseph Silverstein ('50) began his musical studies with his father, Bernard. He continued with Josef Gingold, and, at Curtis, studied with Efrem Zimbalist and Veda Reynolds. He then held positions with the orchestras of Houston, Philadelphia, and Denver before joining the Boston Symphony Orchestra in 1955 as its youngest player.

In 1959 he won third prize (silver medal) in the Queen Elisabeth Competition, and in 1960 he won the Naumburg Award. In 1962 he was appointed concertmaster of the Boston Symphony Orchestra, and he became its assistant conductor in 1971. He served as music director of the Utah Symphony for fifteen years and was named its conductor laureate in 1998.

Mr. Silverstein has served on the faculties of Yale and Boston universities, New England Conservatory, and Tanglewood Music Center, and he has recorded for such labels as RCA, Deutsche Grammophon, Delos, CBS, Nonesuch, EMI, and Image.

Mr. Silverstein joined the faculty of the Curtis Institute of Music in 2000; he holds the Aaron Rosand Chair in Violin Studies.

Abraham Feder, cello

Abraham Feder ('08) has served as Principal Cellist of the Sarasota Orchestra and cellist of the Sarasota String Quartet since 2008. He attended the Curtis Institute of Music and studied with David Soyer and Peter Wiley. He served as Principal Cellist of the Curtis Symphony Orchestra, the Curtis Chamber Orchestra and the Curtis Opera Orchestra. Abraham was chosen as principal cellist of the New York String Orchestra Seminar at Carnegie Hall. He also served as principal cellist of the Chicago Youth Symphony Orchestras.

Abraham has performed solo with the Northwest Symphony Orchestra, the Chicago Youth Concert Orchestra and the Chicago Youth Symphony Orchestra. He was a prizewinner in the Primary, Junior and Intermediate Divisions of the Society of American Musicians and received an Honorable Mention in the Chicago Symphony Orchestra's Feinberg Competition.

Joe Assi, horn

Joe Assi ('07) has been co-principal horn in the Sarasota Orchestra since 2008. Originally from Woodcliff Lake, New Jersey, Joe earned his Bachelor's of Music at the Curtis Institute of Music before going on with his Master's at the Juilliard School of the Arts. His mentors include Jerome Ashby, Jennifer Montone and Julie Landsman.

Joe's extensive orchestra experience includes principal horn with the Chamber Orchestra of New York, as well as numerous performances with the Philadelphia Orchestra. He has spent previous summers performing with the Verbier Festival Orchestra and the Tanglewood Music Center, where he received the 2006 Harry Shapiro Award for Musical Excellence. Joe's horn playing has been called "lyrical, impressive, graceful, full-bodied and mellow" (Sarasota Herald Tribune).

Amy Yang, piano

Praised by Harris Goldsmith of the New York Concert Review as "a magnificent artist and poet: everything she touches turns to gold," pianist Amy J. Yang ('06) is a seasoned performer and collaborator.

Ms. Yang has concertized at Weill Recital Hall, Steinway Hall, Gardner Museum, the White House, and Perelman Theatre; at the Marlboro, Ravinia, Caramoor, OK Mozart, and Chamber Music Northwest festivals; and in Europe and Asia. An avid chamber musician, she has collaborated with extraordinary artists such as Richard Goode, David Soyer, Peter Wiley, Arnold Steinhardt, Michael Tree, Ida and Ani Kavafian, Miriam Fried, Joseph Lin, Paul Neubauer, Kim Kashkashian, and Anne-Marie McDermott.

Ms. Yang is a graduate of the Curtis Institute of Music, Juilliard School, and Yale School of Music, where she received the Parisot Prize for an outstanding piano student as well as the Alumni Association Prize. Her principal teachers are Timothy Hester, Claude Frank, Robert McDonald, and Peter Frankl.

Ms. Yang joined the Curtis Institute of Music as staff accompanist in 2011.

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 163 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach. This philosophy has produced an impressive number of notable artists since the school's founding in 1924, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.

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The Curtis Institute of Music would like to give special thanks to the Curtis Sarasota Society Volunteer Committee for working tirelessly on behalf of Curtis's students and alumni in Sarasota.

Lillian Brent, Co-Chair Bobbi Lorry, Co-Chair Gerri Aaron Shirley Bookspan Bobbie Cornell Sally Feder Marilyn Frank Toni Alperin Goldberg Vivien Kalvaria Linda Klafter

June LeBell Alley Susan Newmark

For more information about Curtis, contact Leslie Jacobson Kaye, director of national programs: leslie.kaye@curtis.edu or (215) 717-3166.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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NINETEENTH STUDENT RECITAL Friday, November 30 at 8 p.m. Field Concert Hall

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Pohádka

Con moto

Allegro

Leos Janácek (1854–1928)

Xin Shi, cello Kate Liu, piano

Duo No. 1 ("Three Madrigals")

Poco allegro Poco andante Allegro

> Zoë Martin-Doike, violin Yoshihiko Nakano, viola

> > INTERMISSION

Bohuslav Martinů (1890–1959)

Quintet in E-flat major, Op. 97

Antonín Dvořák (1841–1904)

Allegro non tanto Allegro vivo Larghetto Finale: Allegro giusto

> Abigail Fayette, violin Hsuan-Hao Hsu, violin Alex Link, viola Yoshihiko Nakano, viola Gary Hoffman, cello

> > •

Tonight's program is part of a week-long residency—consisting of coachings, lessons, and a recital—led by Gary Hoffman

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

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COACH

The Dvořák quintet was prepared by Peter Wiley.

PERFORMERS

Gary Hoffman gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. Mr. Hoffman is an artist member of the Chamber Music Society of Lincoln Center. He has appeared as a frequent soloist with the world's most noted orchestras, including the Baltimore, Chicago, London, Montréal, National, San Francisco, and Toronto symphony orchestras; English, Los Angeles, and Moscow chamber orchestras; the Orchestre National de France; the Orchestre de la Suisse Romande; and the Netherlands and Rotterdam philharmonics. Mr. Hoffman served on the faculty of the Indiana University Jacobs School of Music for eight years. Residing in Paris, he is an active recording artist with the BMG (RCA), Sony, EMI, and Le Chant du Monde labels. Mr. Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Hsuan-Hao Hsu, from Taipei, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, December 1 at 8 p.m. Field Concert Hall

Creston Fantasy, Op. 42

Daniel Schwalbach, trombone

Andrew Hsu, piano

Debussy Preludes, Book 2

Jia Cheng Xiong, piano

Glazunov Concerto in A minor, Op. 82

Ji-Won Song, violin Jungeun Kim, piano

Hindemith Kleine Kammermusik, Op. 24, No. 2

Ibert Trois pièces brèves

Niles Watson, flute Corbin Stair, oboe

Guangyao Xue, clarinet Eric Huckins, horn Keith Buncke, bassoon

Salzedo Pièce concertante, Op. 27

Alexander Walden, trombone

Michelle Cann, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTIETH STUDENT RECITAL Saturday, December 1 at 8 p.m. Field Concert Hall

Pièce concertante, Op. 27

Carlos Salzedo (1885–1961)

Alexander Walden, trombone Michelle Cann, piano

Fantasy, Op. 42

Paul Creston (1906–85)

Daniel Schwalbach, trombone Andrew Hsu, piano Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL

Sunday, December 2 at 3 p.m. Field Concert Hall

rield Concert Hall

Atterberg Horn Concerto in A minor, Op. 28

Eric Huckins, horn Andrew Hsu, piano

Bozza Sur les cimes

Levente Varga, horn Qing Jiang, piano

Messiaen "Appel interstellaire" from Des canyons aux étoiles

Maureen Young, horn

Weber Concerto in F major, Op. 75

Keith Buncke, bassoon Elena Jivaeva, piano

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CURTISINSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-FIRST STUDENT RECITAL Sunday, December 2 at 3 p.m.
Field Concert Hall

Sur les cimes

Eugène Bozza (1905–91)

Levente Varga, horn Qing Jiang, piano

Concerto in F major, Op. 75

Carl Maria von Weber (1786–1826)

Allegro ma non troppo

Adagio Rondo

Keith Buncke, bassoon Elena Jivaeva, piano

"Appel interstellaire" from Des canyons aux étoiles Olivier Messiaen (1908–92)

Maureen Young, horn

Horn Concerto in A minor, Op. 28

Allegro pathetico Adagio Allegro molto Kurt Atterberg (1887–1974)

Eric Huckins, horn Andrew Hsu, piano

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This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Qing Jiang, staff pianist

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, December 3 at 8 p.m. Cello Ensemble Recital Field Concert Hall

Fitzenhagen Concert-Walzer, Op. 31

Oliver Aldort, cello Youna Choi, cello Will Chow, cello Arlen Hlusko, cello

Klengel Hymnus for 12 Cellos, Op. 57

Oliver Aldort, cello Gabriel Cabezas, cello Youna Choi, cello Will Chow, cello

John-Henry Crawford, cello

Eric Han, cello
Arlen Hlusko, cello
Jeong-Hyoun Lee, cello
Timotheos Petrin, cello
Tessa Seymour, cello
Xin Shi, cello

Nathan Vickery, cello

Offenbach Adagio et Scherzo

Gabriel Cabezas, cello John-Henry Crawford, cello Timotheos Petrin, cello Nathan Vickery, cello

(continued)

Verdi

"Vieni, o Levita!... Tu sul Labbro" from Nabucco

Tessa Seymour, solo cello

Oliver Aldort, cello

John-Henry Crawford, cello

Youna Choi, cello
Will Chow, cello
Arlen Hlusko, cello
Timotheos Petrin, cello

Villa-Lobos

Bachianas brasileiras no.1

Gabriel Cabezas, cello

John-Henry Crawford, cello

Eric Han, cello

Jeong-Hyoun Lee, cello

Tessa Seymour, cello

Xin Shi, cello

Nathan Vickery, cello

Peter Wiley (Cello '74), faculty

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-SECOND STUDENT RECITAL

Cello Ensemble Recital Monday, December 3 at 8 p.m. Field Concert Hall

Adagio et scherzo

Adagio Scherzo Jacques Offenbach (1819–80)

Nathan Vickery John-Henry Crawford Timotheos Petrin Gabriel Cabezas

"Vieni, o Levita!... Tu sul labbro" from Nabucco

Tessa Seymour, solo cello John-Henry Crawford Arlen Hlusko Oliver Aldort Will Chow Timotheos Petrin Youna Choi Giuseppe Verdi (1813–1901)

Bachianas brasileiras no. 1

Introduo (Embolada) Preldio (Modinha) Fuga (Conversa)

Jeong-Hyoun Lee Nathan Vickery Gabriel Cabezas Xin Shi Tessa Seymour

John-Henry Crawford
Eric Han
Peter Wiley

Concert-Walzer, Op. 31

Oliver Aldort Youna Choi Will Chow Arlen Hlusko

Hymnus for 12 Cellos, Op. 57

Eric Han
Arlen Hlusko
John-Henry Crawford
Nathan Vickery
Xin Shi
Will Chow

(1887–1959)

Heitor Villa-Lobos

Wilhelm Fitzenhagen (1848-90)

Julius Klengel (1859–1933)

Oliver Aldort Tessa Seymour Youna Choi Gabriel Cabezas Timotheos Petrin Jeong-Hyoun Lee

This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Eric Han, from Seoul, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Peter Wiley (Cello '74), faculty

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NEXT STUDENT RECITAL

Tuesday, December 4 at 8 p.m.

Graduation Recital: George Goad, trumpet

Field Concert Hall

Hindemith Sonata for Trumpet and Piano

Honegger Intrada

Telemann Concerto in D major, TWV 51:D7, arranged by

Karl Grebe

George Goad, trumpet Qing Jiang, piano

Martinů La Revue de cuisine

> Hongmin Fan, clarinet Wade Coufal, bassoon George Goad, trumpet Hannah Ji, violin John-Henry Crawford

Qing Jiang, piano

Vivaldi Concerto in C major for Two Trumpets and

Strings, RV 537

George Goad, trumpet Nozomi Imamura, trumpet

Qing Jiang, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-THIRD STUDENT RECITAL Graduation Recital—George Goad, trumpet Tuesday, December 4 at 8 p.m. Field Concert Hall

Intrada

Arthur Honegger (1892–1955)

George Goad, trumpet Qing Jiang, piano

La Revue de cuisine

Prologue Tango

Charleston

Finale

Bohuslav Martinů (1890–1959)

Hongmin Fan, clarinet
Wade Coufal, bassoon
George Goad, trumpet
Hannah Ji, violin
John-Henry Crawford, cello
Qing Jiang, piano

Sonata for Trumpet and Piano

Mit Kraft

Mäßig bewegt

Trauermusik: Alle Menschen müßen sterben

George Goad, trumpet Qing Jiang, piano

INTERMISSION

Concerto in C major

for Two Trumpets and Strings, RV 537

Allegro

Largo

Allegro

George Goad, trumpet Nozomi Imamura, trumpet Qing Jiang, piano

Antonio Vivaldi (1678 - 1741)

Concerto in D major, TWV 51:D7

Georg Philipp Telemann

Paul Hindemith

(1895 - 1963)

arranged by Karl Grebe (1681 - 1767)

Adagio

Allegro

Grave

Allegro

George Goad, trumpet Qing Jiang, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009. He is the Scott and Yardly Jenkins Annual Fellow.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

John-Henry Crawford, from Shreveport, La., is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Qing Jiang, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, December 5 at 8 p.m. Field Concert Hall

Students of Ida Kavafian present works for multiple violins by Berio, Maurer, Sarasate, Takemitsu, and Telemann.

Call the Recital Hotline, (215) 893-5261, for additional information.

THIS WEEK AT CURTIS Saturday, December 8 at 8 p.m., and Sunday, December 9 at 3 p.m. Gould Rehearsal Hall, Lenfest Hall

Curtis 20/21 Matthias Pintscher, conductor

The eighth blackbird residency continues with two performances at Lenfest Hall by Curtis 20/21, the school's contemporary music ensemble. Matthias Pintscher conducts and co-curates the program, which includes his own compositions and works by Berio, Donatoni, and Schoenberg.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-FOURTH STUDENT RECITAL

Students of Ida Kavafian Wednesday, December 5 at 8 p.m. Field Concert Hall

Concerto in D Major, TWV 40:202

Georg Philipp Telemann (1681–1767)

Adagio-Allegro Grave Allegro

> Justine Lamb-Budge Rebecca Anderson Ye-Rang Kim Eunice Kim

Rocking Mirror Daybreak

Autumn
Passing Bird
In the Shadow
Rocking Mirror

Luosha Fang Ida Kavafian Toru Takemitsu (1930–96)

Navarra

Pablo de Sarasate (1844 - 1908)

Yu-Chien Tseng Christine Lim Chang-Yong Shin, piano

INTERMISSION

Duetti (34)	for Two	Violins,	selections
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Luciano Berio

Ш. Yossi I. Béla

II. Shlomit

IV. Rodion

V. Maja

VI. Bruno

IX. Marcello

XVIII. Piero

XIX. Annie

XXXIII. Lele

XXVIII. Alfred

Abigail Fayette

Alexandra Switala

Rebecca Anderson

Yu-Chien Tseng

Christine Lim Eunice Kim

Gergana Haralampieva

Haram Kim

Ji-Won Song

(1925 - 2003)

Justine Lamb-Budge

Katya Poplyansky

Laura Park

Luosha Fang Marié Rossano

Aaron Timothy Chooi

Ye-Rang Kim

Yu-Ting Chen

Nigel Armstrong

Sinfonia Concertante for Four Violins Ludwig Wilhelm Maurer in A minor, Op. 55 (1789–1878)

Allegro Andante Allegro

Yu-Chien Tseng
Ji-Won Song
Christine Lim
Aaron Timothy Chooi
Jungeun Kim, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Performers are credited in the program insert.

NEXT STUDENT RECITAL

Monday, December 10 at 5:15 p.m.

Field Concert Hall

Franck Symphonic Variations

Ying Li, piano

Jia Cheng Xiong, piano accompaniment

Godefroid Étude de concert in E-flat minor, Op. 193

Posse Étude de concert for harp, No. 2

Gian Torrano Jacobs, harp

Jolivet Trumpet Concerto No. 2

Noah Dugan, trumpet Qing Jiang, piano

Sandström Sång till Lotta

Wilder Sonata for Bass Trombone and Piano

David Hoch, bass trombone

Amy J. Yang, piano

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CURTISINSTITUTE OF MUSIC

CURTIS 20/21

David Ludwig, artistic director Matthias Pintscher, conductor eighth blackbird, ensemble-in-residence Sunday, December 9 at 3 p.m. Gould Rehearsal Hall, Lenfest Hall

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on a clear day

Matthias Pintscher (b. 1971)

Andrew Hsu, piano

Arpège

Franco Donatoni (1927–2000)

Tim Munro, flute
Stanislav Chernyshev, clarinet
Luosha Fang, violin
Tessa Seymour, cello
Tomasz Kowalczyk, percussion
Lisa Kaplan, piano

Verzeichnete Spur

Pintscher

Nathaniel West, double bass Curtis 20/21 Matthias Pintscher, conductor

INTERMISSION

$Tempi\ concertati$

Luciano Berio (1925–2003)

Niles Watson, flute Curtis 20/21 Matthias Pintscher, conductor

Chamber Symphony No. 1, Op. 9

Arnold Schoenberg (1874–1951)

Curtis 20/21 Matthias Pintscher, conductor

Φ

Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.

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Curtis gratefully acknowledges Georges Markow-Totevy and the Markow-Totevy Foundation for its support of this performance and the Curtis 20/21 Ensemble.

The eighth blackbird residency at Curtis is supported by The Andrew W. Mellon Foundation.

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COACHES

The Pintscher piano solo was coached by Lisa Kaplan, member of ensemble-in-residence eighth blackbird, and Matthias Pintscher.

The Donatoni sextet was prepared by Lisa Kaplan and Tim Munro, members of ensemble-in-residence eighth blackbird.

PERFORMERS

Matthias Pintscher sees his two main spheres of activity—composing and conducting—as entirely complementary. He has created significant works for the world's leading orchestras, and his intrinsic understanding of the score from the composer's perspective informs his ability to communicate on the podium. In June 2012, he was named by the Ensemble Intercontemporain as its next music director, beginning in the 2013–14 season. In the 2012–13 season, Mr. Pintscher will make debuts with Atlanta Symphony Orchestra, New World Symphony in Miami, Colorado Symphony, and Accademia Nazionale di Santa Cecilia in Rome, and he will take the BBC Scottish Symphony to the London Proms and the Huddersfield Festival. He returns to the New York Philharmonic, Curtis 20/21, St. Paul Chamber Orchestra, Grand Tetons Music Festival, the Scharoun Ensemble of the Berlin Philharmonic and Slovenian Philharmonic.

eighth blackbird lives dangerously. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a string quartet with the energy of a rock band and the audacity of a storefront theater company. Recent commissions include Steve Reich's *Double Sextet*, Jennifer Higdon's *On a Wire*, and Steve Mackey's *Slide*, and future collaborators include Amy Beth Kirsten, Brett Dean, Aaron Jay Kernis, John Luther Adams, and Mayke Nas. In addition to their Curtis Institute of Music residency, eighth blackbird holds ongoing ensemble-in-residence positions at the University of Richmond and the University of Chicago.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS 20/21

Violin

Nigel Armstrong

Luosha Fang

Justine Lamb-Budge

Viola

Shuangshuang Liu Yoshihiko Nakano

Cello

Gabriel Cabezas Arlen Hlusko Tessa Seymour

Double Bass
Nathaniel West

Flute

Brendan Dooley Tim Munro* Niles Watson

Oboe

Alexander Vvedenskiy Beverly Wang, English horn

Clarinet

Samuel Boutris Stanislav Chernyshev Hongmin Fan, *bass clarinet* Guangyao Xue Bassoon

Brigid Babbish

Keith Buncke, contrabassoon

Julia Harguindey

Horn

Sarah Boxmeyer Dana Cullen Levente Varga

Trumpet Noah Dugan

Trombone

Alexander Walden

Percussion

Ted Babcock

Tomasz Kowalczyk

Won Suk Lee

Michael Sparhuber ('12)

Harp

Anna Odell

Gian Torrano Jacobs

JiHyun Wu

Piano

Andrew Hsu Lisa Kaplan* Kate Liu

*artists-in-residence



The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-FIFTH STUDENT RECITAL Monday, December 10 at 5:15 p.m. Field Concert Hall

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Étude de concert, No. 2

Wilhelm Posse (1852–1925)

Étude de concert in E-flat minor, Op. 193

Félix Godefroid (1818–97)

Gian Torrano Jacobs, harp

Trumpet Concerto No. 2

Mesto-Concitato

Grave

Giocoso

André Jolivet (1905–74)

Noah Dugan, trumpet Qing Jiang, piano

(continued)

Sång till Lotta

Jan Sandström (b. 1954)

Sonata for Bass Trombone and Piano

Alec Wilder (1907–80)

Energetically

Slowly

Lively

Expressivo

Swinging

David Hoch, bass trombone Amy J. Yang, piano

+

This evening's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Noah Dugan, from Scottsdale, Ariz., is a student of David Bilger and entered Curtis in 2012.

David Hoch, from West Chester, Pa., is a student of Blair Bollinger and entered Curtis in 2012.

Gian Torrano Jacobs, from New Egypt, N.J., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Qing Jiang, staff pianist

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, December 10 at 8 p.m. Field Concert Hall

Beethoven Variations on "See the conqu'ring hero comes"

from Handel's Judas Maccabeus, WoO 45

Xin Shi, cello Kate Liu, piano

Bozza En forêt

Dana Cullen, horn Ashley Hsu, piano

Dvořák Concerto in B minor, Op. 104

Jeong-Hyoun Lee, cello Jungeun Kim, piano

Tchaikovsky Souvenir de Florence, Op. 70

Yu-Chien Tseng, violin Kyung Ji Min, violin Yoshihiko Nakano, viola En-Chi Cheng, viola Timotheos Petrin, cello

Xin Shi, cello

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The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-SIXTH STUDENT RECITAL Monday, December 10 at 8 p.m. Field Concert Hall

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En forêt

Eugène Bozza (1905–91)

Dana Cullen, horn Ashley Hsu, piano

Variations

on "See the conqu'ring hero comes" from Handel's *Judas Maccabeus*, WoO 45

> Xin Shi, cello Kate Liu, piano

Ludwig van Beethoven (1770–1827)

Concerto in B minor, Op. 104

Allegro

Adagio ma non troppo Finale: Allegro moderato

> Jeong-Hyoun Lee, cello Jungeun Kim, piano

Antonín Dvořák (1841–1904)

INTERMISSION

Souvenir de Florence, Op. 70

Allegro con spirito Adagio cantabile e con moto Allegretto moderato Allegro vivace Peter Ilich Tchaikovsky (1840–93)

Yu-Chien Tseng, violin Kyung Ji Min, violin Yoshihiko Nakano, viola En-Chi Cheng, viola Timotheos Petrin, cello Xin Shi, cello

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Tchaikovsky sextet was prepared by Pamela Frank.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Kyung Ji Min, from Seoul, is a student of Aaron Rosand and entered Curtis in 2012.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Yu-Chien Tseng, from Taipei, is a student of Ida Kavafian and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, December 11 at 5:15 p.m.

Field Concert Hall

Beethoven Trio in D major, Op. 70, No. 1 ("Ghost")

Aaron Timothy Chooi, violin

Will Chow, cello

Chelsea Wang, piano

Maimets Cantus Game

Alexandra Switala, violin Noah Dugan, trumpet Eric Huckins, horn

Daniel Schwalbach, trombone

Mozart Concerto No. 2 in E-flat major, K. 417

Sarah Boxmeyer, horn Michelle Cann, piano

Walton Viola Concerto

Hyeri Shin, viola Elena Jivaeva, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-SEVENTH STUDENT RECITAL Tuesday, December 11 at 5:15 p.m. Field Concert Hall

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Trio in D major, Op. 70, No. 1 ("Ghost")

Allegro vivace e con brio

Largo assai e espressivo

Presto

Aaron Timothy Chooi, violin Will Chow, cello Chelsea Wang, piano

Cantus Game

Riho Esko Maimets (b. 1988)

Alexandra Switala, violin Noah Dugan, trumpet Eric Huckins, horn Daniel Schwalbach, trombone

Concerto No. 2 in E-flat major, K. 417 Wolfgang Amadeus Mozart

Allegro maestoso

(1756-91)

Andante Rondo

> Sarah Boxmeyer, horn Michelle Cann, piano

Viola Concerto

William Walton (1902–83)

Andante comodo—Con spirito Vivo, con molto preciso Allegro moderato

> Hyeri Shin, viola Elena Jivaeva, piano

> > ٠

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COACHES

The Beethoven trio was prepared by Seymour Lipkin, Meng-Chieh Liu, Steven Tenenbom, and Peter Wiley.

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COMPOSER

Riho Esko Maimets, from Toronto, is a student of David Ludwig and entered Curtis in 2012.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kayafian and entered Curtis in 2010.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Noah Dugan, from Scottsdale, Ariz., is a student of David Bilger and entered Curtis in 2012.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Daniel Schwalbach, from Menomonee Falls, Wis., is a student of Matthew Vaughn and entered Curtis in 2012.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, December 11 at 8 p.m. Field Concert Hall

Beethoven Quintet in E-flat major, Op. 16

Corbin Stair, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Sarah Boxmeyer, horn Andrew Hsu, piano

Trio in B-flat major, Op. 97 ("Archduke")

Nigel Armstrong, violin Gabriel Cabezas, cello Jonathan Biss, piano

R. Schumann Adagio and Allegro, Op. 70

Alexander Vvedenskiy, oboe

Elena Jivaeva, piano

Vivaldi Concerto in G minor, RV 531

Jeong-Hyoun Lee, cello Tessa Seymour, cello Curtis Chamber Ensemble

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The Edith L. and Robert Prostkoff Memorial Concert Series

TWENTY-EIGHTH STUDENT RECITAL Tuesday, December 11 at 8 p.m. Field Concert Hall

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Adagio and Allegro, Op. 70

Robert Schumann (1810–56)

Alexander Vvedenskiy. oboe Elena Jivaeva, piano

Concerto in G minor, RV 531

Antonio Vivaldi (1678–1741)

Allegro Largo Allegro

> Jeong-Hyoun Lee, cello Tessa Seymour, cello Curtis Chamber Ensemble

> > (continued)

Quintet in E-flat major, Op. 16

Grave—Allegro, ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

Corbin Stair, oboe Samuel Boutris, clarinet Catherine Chen, bassoon Sarah Boxmeyer, horn Andrew Hsu, piano

INTERMISSION

Trio in B-flat major, Op. 97 ("Archduke")

Beethoven

Ludwig van Beethoven

(1770 - 1827)

Allegro moderato Scherzo: Allegro Andante cantabile Allegro moderato

> Nigel Armstrong, violin Gabriel Cabezas, cello Jonathan Biss, piano

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COACHES

The Beethoven quintet was prepared by Donald Montanaro and Michael Rusinek.

The Beethoven trio was prepared by Jonathan Biss.

PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Jonathan Biss (Piano '01), faculty

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin Cello

Anastasia Agapova Nathan Vickery

Piotr Filochowski

Hannah Ji Double Bass Alexander Jacobsen Kensho Watanabe

Viola Caroline Robinson Daniel Hanul Lee

Alex Link

NEXT STUDENT RECITAL Wednesday, December 12 at 5:15 p.m. Field Concert Hall

Brahms Two Rhapsodies, Op. 79

Daniel Hsu, piano

Variations and Fugue on a Theme by Handel, Op. 24

Harpsichord

Kate Liu, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

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TWENTY-NINTH STUDENT RECITAL Wednesday, December 12 at 5:15 p.m. Field Concert Hall

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Two Rhapsodies, Op. 79

Johannes Brahms (1833–97)

Daniel Hsu, piano

Variations and Fugue on a Theme by Handel, Op. 24 Brahms

Kate Liu, piano

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Wednesday, December 12 at 8 p.m.

Vocal Department Recital

Field Concert Hall

Handel "See the Raging Flames Arise" from Joshua

Tchaikovsky "Ya vas lyublyu" from Pique dame

Jamez McCorkle, baritone Danielle Orlando, piano

Ibert Quatre Chansons de Don Quichotte

Vartan Gabriellian, bass-baritone

Bénédicte Jourdois, piano

Montsalvatge Cinco canciones negras

Meredith LaBouff, soprano Bénédicte Jourdois, piano

Mozart Act II, Scene XI from Le nozze di Figaro

Alize Rozsnyai, soprano Rachel Sterrenberg, soprano Shir Rozzen, mezzo-soprano

Spencer Lang, tenor Jarrett Ott, baritone

Andrew Bogard, bass-baritone Thomas Shivone, bass-baritone

Anthony Reed, bass Danielle Orlando, piano

Rossini

Il barbiere di Siviglia, selections

Lauren Eberwein, mezzo-soprano

Spencer Lang, tenor

Julian Arsenault, baritone

Thomas Shivone, bass-baritone

Danielle Orlando, piano

"Non più mesta accanto al fuoco" from La Cenerentola

Nian Wang, mezzo-soprano Danielle Orlando, piano

R. Strauss

Zwei Lieder, Op. 51

Anthony Reed, bass

Bénédicte Jourdois, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTIETH STUDENT RECITAL Vocal Department Recital Wednesday, December 12 at 8 p.m. Field Concert Hall

Il barbiere di Siviglia, selections

"Largo al factotum"

Julian Arsenault, baritone

Gioacchino Rossini (1792–1868)

"Ecco ridente in cielo"

Spencer Lang, tenor

"Dunque io son"

Lauren Eberwein, mezzo-soprano Julian Arsenault, baritone

"La calunnia è un venticello"

Thomas Shivone, bass-baritone

Danielle Orlando, piano

Zwei Lieder, Op. 51

Das Tal

Der Einsame

Richard Strauss (1864–1949)

Anthony Reed, bass Bénédicte Jourdois, piano

Cinco canciones negras

Cuba dentro de un piano

Punto de habanera

Chévere

Canción de cuna para dormir a un negrito

Canto negro

Meredith LaBouff, soprano Bénédicte Jourdois, piano

Quatre Chansons de Don Quichotte

Chanson du départ

Chanson à Dulcinée

Chanson du Duc

Chanson de la mort de Don Quichotte

Vartan Gabriellian, bass-baritone Bénédicte Jourdois, piano

INTERMISSION

"See the Raging Flames Arise"

from Joshua

"Ya vas lyublyu" from *Pique dame*

Jamez McCorkle, baritone

"Non più mesta accanto al fuoco" from La Cenerentola

Nian Wang, mezzo-soprano Danielle Orlando, piano

Danielle Orlando, piano

Xavier Montsalvatge (1912–2002)

Jacques Ibert (1890–1962)

George Frideric Handel (1685–1759)

Peter Ilich Tchaikovsky (1840–93)

Gioacchino Rossini (1792–1868) Act II, Scene XI
"Voi signor, che giusto siete"
from *Le nozze di Figaro*

Wolfgang Amadeus Mozart (1756–91)

Alize Rozsnyai, soprano
Rachel Sterrenberg, soprano
Shir Rozzen, mezzo-soprano
Spencer Lang, tenor
Jarrett Ott, baritone
Andrew Bogard, bass-baritone
Thomas Shivone, bass-baritone
Anthony Reed, bass
Danielle Orlando, piano

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PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Andrew Bogard, from Delaware, Ohio, is a student of Marlena Kleinman Malas, and entered Curtis in 2011.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Vartan Gabriellian, from Toronto, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

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Meredith LaBouff, from Tenafly, N.J., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Spencer Lang, from New York City, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Jamez McCorkle, from New Orleans, is a student of Ruth Falcon, adjunct faculty, and entered Curtis in 2012.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Anthony Reed, from Eau Claire, Wis., is a student of William Stone, adjunct faculty, and entered Curtis in 2012.

Alize Rozsnyai, from San Diego, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2009.

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2008.

Thomas Shivone, from Fort Worth, Tex., is a student of Joan Patenaude-Yarnell and entered Curtis in 2007.

Rachel Sterrenberg, from Madison, Ga., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Nian Wang, from Nanjing, China, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2011.

Bénédicte Jourdois, voice and opera coach

Danielle Orlando, principal opera coach

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NEXT STUDENT RECITAL

No recitals for the next three weeks, due to winter break. The Student Recital Series resumes on Friday, January 11. Schedules and programs are also available at www.curtis.edu/performances.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-FIRST STUDENT RECITAL

Graduation Recital—Vinay Parameswaran, conductor Friday, January 11 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

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Symphony No. 1 in D major, Op. 25 ("Classical") Sergey Prokofiev

Allegro con brio

(1891 - 1953)

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Curtis Symphony Orchestra Vinay Parameswaran, conductor

Knoxville: Summer of 1915

Samuel Barber ('34) (1910–81)

Sarah Shafer, soprano ('10) Curtis Symphony Orchestra Vinay Parameswaran, conductor

INTERMISSION

Symphony No. 6 in F major, Op. 68

Ludwig van Beethoven (1770–1827)

("Pastorale")

Allegro ma non troppo

Andante molto mosso

Allegro

Allegro

Allegretto

Curtis Symphony Orchestra Vinay Parameswaran, conductor

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Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Sarah Shafer (Voice '10), from State College, Pa., is a student of Joan Patenaude-Yarnell and entered Curtis in 2006.

CURTIS SYMPHONY ORCHESTRA

Violin Cello

Aaron Timothy Chooi Oliver Aldort
Brendon Elliott Youna Choi
Luosha Fang Will Chow
Abigail Fayette Arlen Hlusko
Piotr Filochowski Timotheos Petrin

Xin Shi

Hsuan-Hao Hsu Hannah Ji

Ye-Rang Kim

Gergana Haralampieva

Justine Lamb-Budge Zeyu Victor Li Christine Lim

Richard Lin Zoë Martin-Doike Kyung Ji Min

Laura Park

Katya Poplyansky

Ji-Won Song Emma Steele Alexandra Switala Stephen Waarts

Lifan Zhu

Viola

Ye Jin Kim Born Lau

Daniel Hanul Lee

Sung Jin Lee Alex Link

Shuangshuang Liu

Ren Martin-Doike Yoshihiko Nakano

Junping Qian Hyeri Shin Double Bass

Tessa Seymour

Samuel Casseday

Timothy Dilenschneider

Xavier Foley

Alexander Jacobsen

Nathan Paer Nathaniel West

Flute

Brendan Dooley Niles Watson Patrick Williams

Oboe

Alexander Vvedenskiy

Beverly Wang William Welter

Clarinet

Stanislav Chernyshev Guangyao Xue

Bassoon Wade Coufal Julia Harguindey

(continued)

Horn

Sarah Boxmeyer Eric Huckins Austin Larson

Levente Varga

Trumpet

Noah Dugan Sara Huebner

Nozomi Imamura

Diana Wensley

Trombone

Daniel Schwalbach Alexander Walden

Percussion

Ted Babcock

Tomasz Kowalczyk

Won Suk Lee

Harp

Elizabeth White Clark

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NEXT STUDENT RECITAL Monday, January 14 at 8 p.m. Field Concert Hall

Works of Brahms, Poulenc, Schumann, and Stevens

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performances or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-SECOND STUDENT RECITAL

Monday, January 14 at 8 p.m.

Field Concert Hall

Trio for Oboe, Bassoon, and Piano

Francis Poulenc Lento-Presto (1899 - 1963)

Andante

Rondo Alexandra von der Embse, oboe ('12) Wade Coufal, bassoon

Ashley Hsu, piano

Rhythmic Caprice

Leigh Howard Stevens

(b. 1953)

(1810-56)

Won Suk Lee, marimba

Märchenbilder, Op. 113

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

En-Chi Cheng, viola

Elena Jivaeva, piano

Robert Schumann

Sonata in E-flat major, Op. 120, No. 2

Johannes Brahms (1833–97)

Allegro amabile
Allegro appassionato
Andante con moto—Allegro
Sung Jin Lee, viola
Elena Jivaeva, piano

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This evening's propgram will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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COACH

The Poulenc trio was prepared by Daniel Matsukawa.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Alexandra von der Embse (Oboe '12), guest artist

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, January 16 at 8 p.m. Field Concert Hall

Hasenöhrl Till Eulenspiegel einmal anders!

Juyong You, clarinet Austin Larson, horn Catherine Chen, bassoon Nadir Khashimov, violin Nathaniel West, double bass

Mendelssohn Konzertstück No. 1, Op. 113

Konzertstück No. 2, Op. 114

Samuel Boutris, clarinet Keith Buncke, bassoon Bryan Anderson, piano

Mozart Quartet in B-flat major, K. 458 ("Hunt")

Gergana Haralampieva, violin Alexandra Switala, violin Yoshihiko Nakano, viola Oliver Aldort, cello

Shostakovich Concertino, Op. 94

Zitong Wang, piano Jia Cheng Xiong, piano

Stravinsky Le Sacre du printemps for Orchestra

Kate Liu, piano

Jia Cheng Xiong, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-THIRD STUDENT RECITAL Wednesday, January 16 at 8 p.m. Field Concert Hall

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Till Eulenspiegel einmal anders!

Franz Hasenöhrl (1885–1970)

Juyong You, clarinet
Austin Larson, horn
Catherine Chen, bassoon
Nadir Khashimov, violin
Nathaniel West, double bass

Konzertstück No. 1, Op. 113

Allegro con fuoco

Andante

Presto

Felix Mendelssohn (1809–47)

Konzertstück No. 2, Op. 114

Presto

Andante

Allegro grazioso

Samuel Boutris, clarinet Keith Buncke, bassoon Bryan Anderson, piano

Quartet in B-flat major, K. 458

("Hunt")

Allegro vivace assai Menuetto moderato Adagio Allegro assai

> Gergana Haralampieva, violin Alexandra Switala, violin Yoshihiko Nakano, viola Oliver Aldort, cello

INTERMISSION

Concertino, Op. 94

Dmitri Shostakovich (1906–75)

Wolfgang Amadeus Mozart

(1756 - 91)

Zitong Wang, piano Jia Cheng Xiong, piano

Le Sacre du printemps for Orchestra

First Part: The Adoration of the Earth

Introduction-

Dance of the Young Girls-

Ritual of Abduction—

Spring Rounds-

Ritual of the Rival Tribes-

Procession of the Sage-

The Sage—

Dance of the Earth

Second Part: The Sacrifice

Introduction-

Mystic Circle of the Young Girls-

Glorification of the Chosen One-

Evocation of the Ancestors—

Igor Stravinsky (1882–1971)

Ritual Action of the Ancestors— Sacrificial Dance (The Chosen One) Kate Liu, piano Jia Cheng Xiong, piano

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COACHES

The Hasenöhrl quintet was prepared by Daniel Matsukawa.

The Mendelssohn trios were prepared by Donald Montanaro.

The Mozart quartet was prepared by Pamela Frank and Steven Tenenbom.

The Shostakovich and Stravinsky duets were prepared by Meng-Chieh Liu.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

(continued)

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Austin Larson, from Neenah, Wis., is a student of Julie Landsman, Jeffrey Lang and Jennifer Montone, and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and entered Curtis in 2012.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Jia Cheng Xiong, from Beijing, is a student of Robert McDonald and entered Curtis in 2011.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, January 16 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

Curtis 20/21 and the Curtis Percussion Group present a portrait of John Cage. The program will focus exclusively on his percussion works from the 1940s, interspersed with video-recorded interview segments with the composer himself.

Limited seating available.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-FOURTH STUDENT RECITAL CURTIS 20/21

David Ludwig, artistic director Curtis Percussion Group Robert van Sice, director Friday, January 18 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

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Sonata V from Sonatas and Interludes arranged by the Yale Percussion Group

John Cage (1912–92)

Quartet from She Is Asleep

Sonata II from *Sonatas and Interludes* arranged by the Yale Percussion Group

"Story" from Living Room Music

Ted Babcock, percussion
Yi Fei Fu, percussion
Tomasz Kowalczyk, percussion
Won Suk Lee, percussion

In a Landscape

Tomasz Kowalczyk, percussion

Amores

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IV

Ted Babcock, percussion Yi Fei Fu, percussion Won Suk Lee, percussion Andrew Hsu, piano

Sonata V from Sonatas and Interludes

Sonata II from Sonatas and Interludes

Third Construction

Ted Babcock, percussion Yi Fei Fu, percussion Tomasz Kowalczyk, percussion Won Suk Lee, percussion

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Presented by Bowerbird in conjunction with its Cage: Beyond Silence citywide festival, and the Philadelphia Museum of Art in connection with its exhibition *Dancing Around the Bride*.



This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Gould Rehearsal Hall.

Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert van Sice and entered Curtis in 2011.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

If students study with more than one faculty member, their teachers are listed alphabetically.

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THIS WEEK AT CURTIS

Sunday, January 20 at 2 p.m. Philadelphia Museum of Art, Van Pelt Auditorium

The PRISM saxophone quartet and the Curtis 20/21 Ensemble join forces for a program that includes *Sonata for Two Voices* (1933), *Music for Four* (1984–87), *Four5* for saxophone quartet (1991), and *Thirteen* (1992), Cage's final composition.

Presented by Bowerbird in conjunction with its Cage: Beyond Silence citywide festival, and the Philadelphia Museum of Art in connection with its exhibition *Dancing Around the Bride*.

Free tickets required. Tickets can be obtained at the museum's visitor services the day of the show. Online tickets can be ordered anytime with a \$2.50-\$3.50 service charge per ticket. Tickets do not include admission to the Philadelphia Museum of Art or the *Dancing Around the Bride* exhibition.

www.philamuseum.org or (215) 763-8100 Music in the Galleries is generously sponsored by Cooke & Bieler, LP. Sunday, January 20 at 3 p.m. Alumni Recital Series: Matthew Rose, bass (Opera '03) and Mikael Eliasen, piano Field Concert Hall

Schubert Winterreise, D. 911

Tickets: \$28

Please contact Patron Services for ticket information: (215) 893-7902 All artists donate their services, and proceeds benefit current Curtis students.

NEXT STUDENT RECITAL

Monday, January 21 at 8 p.m. Field Concert Hall

Beethoven Septet in E-flat major, Op. 20

Samuel Boutris, clarinet Keith Buncke, bassoon Maureen Young, horn Yu-Chien Tseng, violin

Hyeri Shin, viola

Timotheos Petrin, cello Nathan Paer, double bass

Schubert Sonata in A minor, D. 821 ("Arpeggione")

Nathan Paer, double bass Amy J. Yang, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 ALUMNI RECITAL SERIES

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MATTHEW ROSE AND MIKAEL ELIASEN Sunday, January 20 at 3 p.m. Field Concert Hall

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Winterreise, D. 911

Gute Nacht

Die Wetterfahne

Gefrorne Tränen

Erstarrung

Der Lindenbaum

Wasserflut

Auf dem Flusse

Rückblick

Irrlicht

Rast

Frühlingstraum

Einsamkeit

Die Post

Der greise Kopf

Die Krähe

Letzte Hoffnung

Im Dorfe

Der stürmische Morgen

Täuschung

Der Wegweiser

Franz Schubert (1797–1828)

(continued)

Das Wirthaus Mut Die Nebensonnen Der Leiermann

> Matthew Rose, bass Mikael Eliasen, piano

> > 4

This afternoon's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Matthew Rose, bass ('03)

Matthew Rose's recent engagements include performances at the Royal Opera House, English National Opera, and a debut at the Metropolitan Opera as well as concert performances with the London Symphony Orchestra, Los Angeles Philharmonic, and Dresden Staatskapelle. In the 2012-13 season he returns to the Metropolitan Opera as Talbot in a new production of *Maria Stuarda*; makes his role debut as Sarastro in *Die Zauberflöte* at Covent Garden; and appears in concert with the Boston Symphony Orchestra with Charles Dutoit, the Chamber Orchestra of Europe with Yannick Nézet-Séguin, and the Orchestre Révolutionnaire et Romantique with John Eliot Gardiner.

In 2006 Mr. Rose made an acclaimed debut at the Glyndebourne Festival as Bottom in *A Midsummer Night's Dream*, for which he received the John Christie Award; and he has gone on to sing the role at La Scala, Covent Garden, Opéra National de Lyon, and Houston Grand Opera. Other highlights have included Sparafucile in *Rigoletto* at Covent

Garden; Colline in La bohème at the Metropolitan Opera; the title role in Mozart's Figaro at the Bayerische Staatsoper in Munich; Claggart in Billy Budd at the English National Opera; and Leporello in Don Giovanni and Nick Shadow The Rake's Progress at the Glyndebourne Festival.

Future seasons will see Mr. Rose sing Leporello at the Deutsche Oper in Berlin and Henry VIII in *Anna Bolena* for the Opéra de Bordeaux. He also returns to Covent Garden, the Glyndebourne Festival, and the Metropolitan Opera. In recital his appearances include the Wigmore Hall, the Concertgebouw in Amsterdam, and the Brighton, Edinburgh, Chester and Cheltenham International Festivals.

Mikael Eliasen, piano

Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera.

Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's voice program during the summers.

ALUMNI SOCIETY OF GREATER PHILADELPHIA

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin (Voice '48), Cochairman Fanabel Block Kremens (Piano '42), Cochairman Marcantonio Barone (Piano '82)

Blanche Burton-Lyles
(Piano '54)
Mary Wheelock Javian
(Double Bass '99)
Alan Morrison (Organ '91,
Accompanying '93)
Richard Shapp (Opera '75)

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NEXT ALUMNI RECITAL Erin Keefe (Violin '03) and Friends Sunday, April 7 at 3 p.m. Field Concert Hall

Works of Brahms and R. Strauss

Tickets: \$28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902 Artists donate their services and proceeds benefit Curtis students.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-FIFTH STUDENT RECITAL Monday, January 21 at 8 p.m. Field Concert Hall

Moments musicaux, D. 780, selections

III. Allegretto moderato

V. Allegro vivace

(1797 - 1828)II. Andantino

Moments musicaux, Op. 16, selections

Andantino in B-flat minor Allegretto in E-flat minor Andante cantabile in B minor Presto in E minor

Yue Chu, piano

Sonata in A minor, D. 821 ("Arpeggione")

Allegro moderato Adagio-Allegretto

> Nathan Paer, double bass Amy J. Yang, piano

> > INTERMISSION

Schubert

Franz Schubert

Sergei Rachmaninoff

(1873 - 1943)

Septet in E-flat major, Op. 20

Adagio-Allegro con brio

Adagio cantabile

Tempo di menuetto

Tema con variazioni

Scherzo: Allegro molto e vivace

Andante con moto alla marcia-Presto

Samuel Boutris, clarinet Keith Buncke, bassoon Maureen Young, horn Yu-Chien Tseng, violin Ludwig van Beethoven

(1770 - 1827)

Hyeri Shin, viola Timotheos Petrin, cello

Nathan Paer, double bass

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COACH

The Beethoven septet was prepared by Daniel Matsukawa.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Nathan Paer, from Fair Lawn, N.J., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2010.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Yu-Chien Tseng, from Taipei, is a student of Ida Kavafian and entered Curtis in 2008.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, January 23 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 2 in A major, Op. 2, No. 2

Xiaohui Yang, piano

Djupstrom ('11) Daydreams and Nightvisions

Luosha Fang, violin Jeong-Hyoun Lee, cello

Françaix Trio for Oboe, Bassoon, and Piano

Beverly Wang, oboe Catherine Chen, bassoon Bryan Anderson, piano

Wieniawski Concerto No. 2 in D minor, Op. 22

Hyun Jae Lim, violin Jungeun Kim, piano

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-SIXTH STUDENT RECITAL Wednesday, January 23 at 8 p.m. Field Concert Hall

Sonata No. 2 in A major, Op. 2, No. 2

Allegro vivace Largo appassionato Scherzo: Allegretto Rondo: Grazioso

Xiaohui Yang, piano

Concerto No. 2 in D minor, Op. 22

Allegro moderato Romance: Andante non troppo

Finale à la Zingara

Hyun Jae Lim, violin Jungeun Kim, piano

INTERMISSION

Ludwig van Beethoven

(1770-1827)

Henryk Wieniawski

(1835-80)

Daydreams and Nightvisions

Michael Djupstrom ('11)

Moderato

(b. 1980)

Vivace

Molto lento

Turbulent

Elegante

Molto vivace

Luosha Fang, violin Jeong-Hyoun Lee, cello

Trio for Oboe, Bassoon, and Piano

Jean Françaix (1912-97)

Adagio

Scherzo

Andante

Finale

Beverly Wang, oboe Catherine Chen, bassoon Bryan Anderson, piano

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COACH

The Djupstrom duet was prepared by Ida Kavafian.

The Françaix trio was prepared by Daniel Matsukawa.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Luosha Fang, from Shanghai, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Hyun Jae Lim, from Seoul, is a student of Shmuel Ashkenasi and Arnold Steinhardt, and entered Curtis in 2012.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

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NEXT STUDENT RECITAL Friday, January 25 at 8 p.m. Festival of Britten Field Concert Hall

Britten

"Look! Through the port comes the moonshine astray! ... And farewell to ye, old Rights o' Man!" from Billy Budd
Julian Arsenault, baritone
Mikael Eliasen, piano

On This Island, Op. 11 Rachel Sterrenberg, soprano Mikael Eliasen, piano

Phantasy, Op. 2 Alexander Vvedenskiy, oboe Katya Poplyansky, violin Hyeri Shin, viola Xin Shi, cello

Songs and Proverbs of William Blake, Op. 74 Julian Arsenault, baritone Mikael Eliasen, piano

The year 2013 marks the 100th anniversary of Benjamin Britten's birth. This mini-festival of three recitals from January 25 through 27 provides a fascinating overview of Britten's songs and chamber music. The festival is curated by Mikael Eliasen, artistic director of the Curtis Opera Theatre, in collaboration with Curtis 20/21 and its artistic director, David Ludwig.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-SEVENTH STUDENT RECITAL Festival of Britten Friday, January 25 at 8 p.m. Field Concert Hall

The year 2013 marks the 100th anniversary of Benjamin Britten's birth. This mini-festival of three recitals from January 25 through 27 provides a fascinating overview of Britten's songs and chamber music. The festival is curated by Mikael Eliasen, artistic director of the Curtis Opera Theatre, in collaboration with Curtis 20/21 and its artistic director, David Ludwig.

On This Island, Op. 11

Let the florid music praise! Now the leaves are falling fast Seascape Nocturne As it is, plenty

Rachel Sterrenberg, soprano Mikael Eliasen, piano

"Look! Through the port comes the moonshine astray! ... And farewell to ye, old Rights o' Man!" from *Billy Budd*

Julian Arsenault, baritone Mikael Eliasen, piano Benjamin Britten (1913–76)

Phantasy, Op. 2

Alexander Vvedenskiy, oboe Katya Poplyansky, violin Hyeri Shin, viola Xin Shi, cello

Songs and Proverbs of William Blake, Op. 74

Proverb I: The pride of the peacock

London

Proverb II: Prisons are built

The Chimney-Sweeper

Proverb III: The bird a nest

A Poison Tree

Proverb IV: Think in the morning

The Tyger

Proverb V: The tygers of wrath

The Fly

Proverb VI: The hours of folly

Ah! Sun-flower!

Proverb VII: To see a World Every Night and Every Morn

> Julian Arsenault, baritone Mikael Eliasen, piano

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This evening's recital will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Rachel Sterrenberg, from Madison, Ga., is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Saturday, January 26 at 8 p.m. Festival of Britten Curtis 20/21 Vinay Parameswaran, conductor Gould Rehearsal Hall, Lenfest Hall

Britten Nocturne, Op. 60

Roy Hage, tenor

Curtis 20/21 Ensemble

Phaedra, Op. 93

Nian Wang, mezzo-soprano Curtis 20/21 Ensemble

Serenade, Op. 31

Spencer Lang, tenor Dana Cullen, horn Curtis 20/21 Ensemble

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-EIGHTH STUDENT RECITAL
Festival of Britten
Curtis 20/21
Vinay Parameswaran, conductor
Saturday, January 26 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

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Nocturne, Op. 60

On a poet's lips I slept
Below the thunders of the upper deep
Encinctured with a twine of leaves
Midnight's bell goes ting, ting, ting, ting, ting
But that night when on my bed I lay
She sleeps on soft, last breaths
What is more gentle than a wind in summer?
When most I wink, then do mine eyes best see
Roy Hage, tenor
Curtis 20/21 Ensemble

Benjamin Britten (1913–76)

Phaedra, Op. 93

Prologue: In May, in brilliant Athens
My lost and dazzled eyes
Venus resigned her altar to my new Lord
Phaedra in all her madness stands before you
The wife of Theseus loves Hippolytus
Oh Gods of wrath
Death to the unhappy's no catastrophe

(continued)

My time's too short, your highness
Chills already dart along my boiling veins
Nian Wang, mezzo-soprano
Curtis 20/21 Ensemble

Serenade, Op. 31

Prologue

Pastoral

Nocturne

Elegy

Dirge

Hymn

Sonnet

Epilogue

Spencer Lang, tenor Dana Cullen, horn Curtis 20/21 Ensemble

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PERFORMERS

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Roy Hage, from Winchester, Mass., is a student of Laura Brooks Rice and entered Curtis in 2012.

Spencer Lang, from New York City, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Nian Wang, from Nanjing, China, is a student of Edith Bers, adjunct faculty, and entered Curtis in 2011.

CURTIS 20/21

Violin

Yu-Ting Chen

Gergana Haralampieva

Nadir Khashimov

Justine Lamb-Budge

Richard Lin

Zoë Martin-Doike

Katya Poplyansky

Emma Steele

Viola

Born Lau

Sung Jin Lee

Yoshihiko Nakano

Hyeri Shin

Cello

Oliver Aldort

Will Chow

John-Henry Crawford

Xin Shi

Double Bass

Timothy Dilenschneider

Robin Kesselman

Flute

Niles Watson

Oboe

Alexander Vvedenskiy

Clarinet

Samuel Boutris

Bassoon

Julia Harguindey

Horn

Levente Varga

Percussion

Ted Babcock

Yi Fei Fu

Tomasz Kowalczyk

Won Suk Lee

Harp

Elizabeth White Clark

Harpsichord

Bryan Anderson

NEXT STUDENT RECITAL Sunday, January 27 at 3 p.m. Festival of Britten

Curtis 20/21

Field Concert Hall

Britten "Nocturne" from Sonatina Romantica

Alexander Ullman, piano

Quartet No. 3, Op. 94

Luosha Fang, violin Eunice Kim, violin Shuangshuang Liu, viola Nathan Vickery, cello

Seven Sonnets of Michelangelo

Spencer Lang, tenor Bénédicte Jourdois, piano

Mozart Sonata in C major, K. 521

Alexander Ullman, piano Mikael Eliasen, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

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THIRTY-FIGHTH STUDENT RECITAL

Festival of Britten
Curtis 20/21
Vinay Parameswaran, conductor
Saturday, January 26 at 8 p.m.
Gould Rehearsal Hall, Lenfest Hall

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Nocturne, Op. 60

Music by Benjamin Britten

On a poet's lips I slept

Text by Percy Bysshe Shelley

On a poet's hps I slept
Dreaming like a love-adept
In the sound his breathing kept;
Nor seeks not finds he mortal blisses.
But feeds on the acreal kisses
Of shapes that haunt thought's wildernesses.
He will watch from dawn to gloom
The lake-reflected sun illume
The yellow bees in the ivy-bloom.
Not heed nor see, what things they be:
But from these create he can
Forms more real than hving man.
Nurslings of immortality!

Below the thunders of the upper deep

Text by Alfred, Lord Tennyson

Below the thunders of the upper deep;
Far, far beneath in the absymal sea.
His ancient, dreamless, uninvaded sleep.
The Kraken sleepeth faintest sunlights flee.
About his shadowy sides, above him swell.
Huge sponges of millemal growth and height:
And far away into the sickly light,
From many a wondrous grot and secret cell.
Unnumber'd and enormous polypr

Winnow with giant arms the slumbering green. There hath he lain for ages and will he Battening upon huge seaworms in his sleep, Until the latter fire shall heat the deep; Then once by men and angels to be seen. In roaring he shall rise and on the surface die.

Encinctured with a twine of leaves

Text by Samuel Taylor Coleridge

Encinctured with a twine of leaves. That leafy twine his only dress! A lovely Boy was plucking fruits, By moonlight, in a wilderness. The moon was bright, the air was free. And fruits and flowers together grew On many a shrub and many a tree: And all put on a gentle hue, Hanging in the shadowy air Like a picture rich and rare. It was a climate where, they say, The night is more beloved than day. But who that beauteous Boy beguiled, That beauteous Boy to linger here.' Alone, by night, a little child, In place so silent and so wild Has be no friend, no loving mother near

Midnight's bell goes ting, ting, ting, ting

Text by Thomas Middleton

Midnight's bell goes ting, ting, ting, ting, ting, Then dogs do howl, and not a bird does sing But the nightingale, and she cries twit, twit, twit; Owls then on every bough do sit; Ravens croak on chimneys' tops: The cricket in the chamber hops: The nibbling mouse is not asleep, But he goes peep, peep, peep, peep; And the cats cry mew, mew, mew, And still the cats cry mew, mew, mew.

But that night when on my bed I lay

Text by William Wordsworth

But that night When on my bed I lay, I was most mov'd And felt most deeply in what world I was; With unextinguish'd taper I kept watch, Reading at intervals; the fear gone by Press'd on me almost like a fear to come; I thought of those September Massacres, Divided from me by a little month, And felt and touch'd them, a substantial dread: The rest was conjured up from tragic fictions, And mournful Calendars of true history, Remembrances and dim admonishments. "The horse is taught his manage, and the wind Of heaven wheels round and treads in his own steps Year follows year, the tide returns again, Day follows day, all things have second birth; The earthquake is not satisfied all at once." And in such way I wrought upon myself, Until I seem'd to hear a voice that cried To the whole City, "Sleep no more."

She sleeps on soft, last breaths

Text by Wilfred Owen

She sleeps on soft, last breaths, but no ghost looms Out of the stillness of her palace wall, Her wall of boys on boys and dooms on dooms.

She dreams of golden gardens and sweet glooms, Not marveling why her roses never fall Nor what red mouths were torn to make their blooms. The shades keep down which well might roam her hall Quiet their blood lies in her crimson rooms And she is not afraid of their footfall.

They move not from her tapestries, their pall, Nor pace her terraces, their hecatombs. Lest aught she be disturbed, or grieved at all.

What is more gentle than a wind in summer?

Text by John Keats

What is more gentle than a wind in summer? What is more soothing than the pretty hummer That stays one moment in an open flower, And buzzes cheerily from bower to bower? What is more tranquil than a musk-rose blowing In a green island, far from all men's knowing? More healthful than the leafiness of dales? More secret than a nest of nightingales? More serene than Cordelia's countenance? More full of visions than a high romance? What, but thee, Sleep? Soft closer of our eyes! Low murmurer of tender lullabies! Light hoverer around our happy pillows! Wreather of poppy buds, and weeping willows! Silent entangler of a beauty's tresses! Most happy listener! when the morning blesses Thee for enlivening all the cheerful eyes That glance so brightly at the new sunrise.

When most I wink, then do mine eyes best see

Text by William Shakespeare

When most I wink, then do mine eyes best see, For all the day they view things unrespected; But when I sleep, in dreams they look on thee. And darkly bright, are bright in dark directed Then thou, whose shadow shadows doth make bright, How would thy shadow's form form happy show To the clear days with thy much clearer light, When to unseeing eyes thy shade shines so! How would, I say, mine eyes be blessed made By looking on thee in the living day. When in dead night thy fair imperfect shade Through heavy sleep on sightless eyes doth stay! All days are nights to see, till I see thee, And nights bright days when dreams do show

thee me.

Phaedra, Op. 93

Music by Benjamin Britten - Text by Robert Lowell

PROLOGUE: In May, in brilliant Athens, on my marriage day,

I turned aside for shelter from the smile of Theseus. Death was frowning in an aisle Hippolytus! I saw his face, turned white!

RECITATIVE: My lost and dazzled eyes saw only night,

capricious burnings flickered through my bleak abandoned flesh. I could not breathe or speak. I faced my flaming executioner, Aphrodite, my mother's murderer! I tried to calm her wrath by flowers and praise, I built her a temple, fretted months and days on decoration.

Mas, my hungry open mouth, thirsting with adoration, tasted drouth Venus resigned her altar to my new lord.

PRESTO (to Hippolytus You monster! You understood me too well!

Why do you hang there, speechless, petrified, polite! My mind whirls. What have I to hide? Phaedra in all her madness stands before you Hove you! Fool, Hove you, Ladore you! Do not imagine that my mind approved my first defection, Prince, or that I loved your youth light-heartedly, and fed my treason with cowardly compliance, till I lost my reason. Alas, my violence to resist you made my face inhuman, hateful. I was afraid to kiss my husband lest I love his son. I made you fear me (this was easily done), you loathed me more, I ached for you no less. Misfortune magnified your loveliness. The wife of Theseus loves Hippolytus! See, Prince! Look, this monster, ravenous for her execution, will not flinch I want your sword's spasmodic final inchRECITATIVE (to Oenone): Oh Gods of wrath, how far I've travelled on my dangerous path! I go to meet my husband; at his side will stand Hippolytus. How shall I hide my thick adulterous passion for this youth, who has rejected me, and knows the truth? Will he not draw his sword and strike me dead? Suppose he spares me? What if nothing's said? Can I kiss Theseus with dessembled poise? The very dust rises to disabuse my husband — to defame me and accuse! Oenone, I want to die. Death will give me freedom; oh it's nothing not to live; death to the unhappy's no catastrophe!

ADAGIO (to Theseus): My time's too short, your highness. It was I, who lusted for your son with my hot eye. The flames of Aphrodite maddened me. Then Oenone's tears, troubled my mind; she played upon my fears, until her pleading forced me to declare Hoved your son. Theseus, I stand before you to absolve your noble son. Sire, only this resolve upheld me, and made me throw down my knife. Eve chosen a slower way to end my life Medea's poison; chills already dart along my boiling veins and squeeze my heart. A cold composure I have never known gives me a moment's poise. I stand alone and seem to see my outraged husband fade and waver into death's dissolving shade. My eyes at last give up their light, and see

the day they've soiled resume its purity.

Serenade, Op. 31

Music by Benjamin Britten

Pastoral

Text by Charles Cotton

The day's grown old; the fainting sun Has but a little way to run, And yet his steeds, with all his skill, Scarce lug the chariot down the hill.

The shadows now so long do grow. That brambles like tall cedars show; Mole hills seem mountains, and the ant Appears a monstrous elephant.

A very little, little flock Shades thrice the ground that it would stock; Whilst the small stripling following them Appears a mighty Polypheme.

And now on benches all are sat, In the cool air to sit and chat, Till Phoebus, dipping in the West, Shall lead the world the way to rest.

Nocturne

Text by Alfred, Lord Tennyson

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes.
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, dying, dying, dying.

O hark, O hear how thin and clear, And thinner, clearer, farther going! O sweet and far from cliff and sear. The horns of Elfland faintly blowing! Blow, let us hear the purple glens replying. Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul
And grow for ever and for ever
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Elegy

Text by William Blake

O Rose, thou art sick! The invisible worm That flies in the night, In the howling storm,

Has found out thy bed Of crimson joy: And his dark secret love Does thy life destroy.

Dirge

Text by Lyke Wake Dirge

This ae nighte, this ae nighte, Every nighte and alle. Fire and fleet and candle-lighte, And Christe receive thy saule.

When thou from hence away art past, Every nighte and alle, To Whinnymuir thou com'st at last; And Christe receive thy saule.

If ever thou gav'st hos'n and shoon, Every nighte and alle. Sit thee down and put them on; And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nane, Every nighte and alle. The winnies shall prick thee to the bare bane; And Christe receive thy saule.

From Whinnymun when thou may'st pass. Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig of Dread when thou may'st pass. Every nighte and alle,
To Purgatory fire thou com'st at last.
And Christe receive thy saule.

If ever thou gav'st meat or drink, Every nighte and alle, The fire shall never make thee shrink; And Christe receive thy saule.

(continued)

Every nighte and alle, Fire and fleet and candle-lighte, And Christe receive thy saule.

Hymn

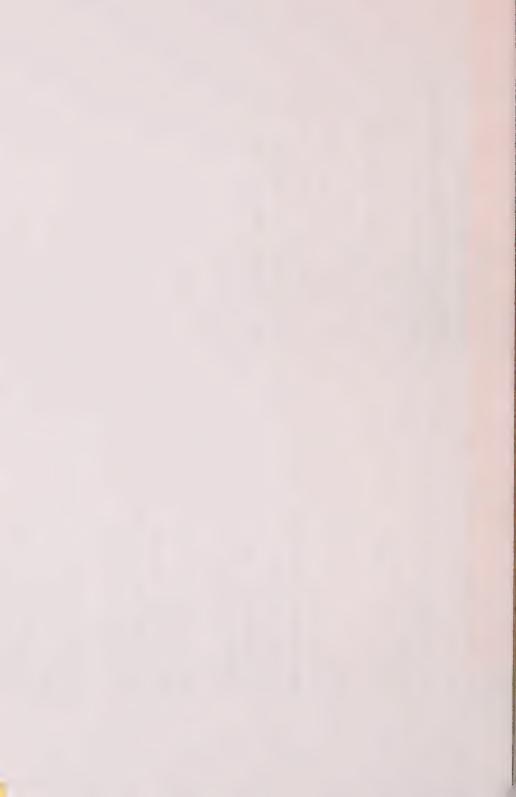
to pot place or co

Queen and huntress, chaste and fair, Now the sun is laid to sleep, Seated in thy silver chair. State in wonted manner keep: Hesperus entreats thy light, Goddess excellently bright.

Earth, let not thy envious shade Dare itself to interpose; Cynthia's shining orb was made Heav'n to clear when day did close; Bless us then with wished sight, Goddess excellently bright.

Lay thy bow of pearl apart, And thy crystal shining quiver; Give unto the flying hart Space to breathe, how short so-ever: Thou that mak'st a day of night, Goddess excellently bright. Text by John Keats

O soft embalmer of the still midnight!
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine;
O soothest Sleep! if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passed day will shine
Upon my pillow, breeding many woes,
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards,
And seal the hushed Casket of my Soul.





The Edith L. and Robert Prostkoff Memorial Concert Series

THIRTY-NINTH STUDENT RECITAL Festival of Britten Curtis 20/21 Sunday, January 27 at 3 p.m. Field Concert Hall

"Nocturne" from Sonatina Romantica

Benjamin Britten (1913–76)

Alexander Ullman, piano

Seven Sonnets of Michelangelo

Sonetto XVI: Sì come nella penna e nell'inchiostro Sonetto XXXI: A che più debb'io mai l'intensa voglia Sonetto XXX: Veggio co' bei vostri occhi un dolce lume Sonetto LV: Tu sa' ch'io so, signior mie, che tu sai Sonetto XXXVIII: Rendete a gli occhi miei Sonetto XXXII: S'un casto amor, s'una pietà superna Sonetto XXIV: Spirto ben nato, in cui si specchia e vede

> Spencer Lang, tenor Bénédicte Jourdois, piano

> > INTERMISSION

Sonata in C major, K. 521

Wolfgang Amadeus Mozart (1756–91)

Allegro

Andante

Allegretto

Alexander Ullman, piano Mikael Eliasen, piano

Quartet No. 3, Op. 94

Britten

Duets: With moderate movement

Ostinato: Very fast Solo: Very calm

Burlesque: Fast, con fuoco

Recitative and Passacaglia (La serenissima): Slow

Luosha Fang, violin Eunice Kim, violin Shuangshuang Liu, viola Nathan Vickery, cello

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Luosha Fang, from Shanghai, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Spencer Lang, from New York City, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Mikael Eliasen, the Hirsig Family Head-of-Department Chair in Vocal Studies and artistic director of the Curtis Opera Theatre

Bénédicte Jourdois, voice and opera coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Monday, January 28 at 8 p.m.

Field Concert Hall

Chopin No. 5 in E minor: Vivace

from Twelve Etudes, Op. 25

Liszt No. 11 in D-flat major: Andantino

from Études d'exécution transcendante

Hungarian Rhapsody No. 10 in E minor

Rachmaninoff Preludes, Op. 23, selections

Alexander Ullman, piano

Dvořák Terzetto in C major, Op. 74

Brendon Elliott, violin Stephen Waarts, violin Zoë Martin-Doike, viola

Milstein Paganiniana

Kyung Ji Min, violin

Tchaikovsky Concerto in D major, Op. 35

Emma Steele, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

FORTIETH STUDENT RECITAL Monday, January 28 at 8 p.m. Field Concert Hall

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Terzetto in C major, Op. 74

Introduzione: Allegro ma non troppo

Larghetto

Scherzo: Vivace

Tema con variazioni: Poco adagio

Brendon Elliott, violin Stephen Waarts, violin Zoë Martin-Doike, viola Antonín Dvořák (1841–1904)

Preludes, Op. 23, selections

No. 4 in D major: Andante cantabile

No. 5 in G minor: Alla marcia

Sergei Rachmaninoff (1873–1943)

No. 5 in E minor: Vivace

from Twelve Etudes, Op. 25

Frédéric Chopin (1810–49)

No. 11 in D-flat major: Andantino from Études d'exécution transcendante

Franz Liszt (1811–86)

Hungarian Rhapsody No. 10 in E minor
Alexander Ullman, piano

INTERMISSION

Paganiniana

Nathan Milstein (1904–92)

Kyung Ji Min, violin

Concerto in D major, Op. 35

Peter Ilich Tchaikovsky

(1840 - 93)

Allegro moderato Canzonetta: Andante

Finale: Allegro vivacissimo

Emma Steele, violin Jungeun Kim, piano

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PERFORMERS

Brendon Elliott, from Newport News, Va., is a student of Ida Kavafian and Jospeh Silverstein, and entered Curtis in 2012.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Kyung Ji Min, from Seoul, is a student of Aaron Rosand and entered Curtis in 2012.

Emma Steele, from Chicago, is a student of Aaron Rosand and entered Curtis in 2012.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, January 30 at 8 p.m. Field Concert Hall

Françaix Quintet No. 1

Patrick Williams, flute Beverly Wang, oboe

Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Levente Varga, horn

Mendelssohn Concerto in E minor, Op. 64

Christine Lim, violin Jungeun Kim, piano

Daniel Temkin American Pastoral Songs, selections

Butterflies and Dragons

Myths and Legends, selections The Splendor Falls, selections

Curtis Chamber Ensemble

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CURTIS CRESCENDO CLUB PRESENTS CLASSICS & COCKTAILS

David Ludwig, host Tuesday, January 29 at 8 p.m. Field Concert Hall

Till Eulenspiegel einmal anders!

Franz Hasenöhrl (1885–1970)

Juyong You, clarinet Catherine Chen, bassoon Austin Larson, horn Nadir Khashimov, violin Nathaniel West, double bass

Études tanguistiques for Flute, selections

No. 3: Molto marcato e energico

Astor Piazzolla (1921–92)

No. 4: Lento-Meditativo

Lee Jarzembak, tuba

In a Landscape

John Cage (1912-92)

Tomasz Kowalczyk, marimba

(continued)

Quartet No. 3

Béla Bartók

Prima parte: Moderato—Seconda parte: Allegro— (1881–1945)

Recapitulazione della prima parte: Moderato-

Coda: Allegro molto

Abigail Fayette, violin Hannah Ji, violin Sung Jin Lee, viola Arlen Hlusko, cello

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This evening's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Abigail Fayette, from Wading River, N.Y., is a student of Ida Kavafian and entered Curtis in 2012.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and entered Curtis in 2012.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

David Ludwig, Gie and Lisa Liem Artistic Chair of Performance Studies

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT CRESCENDO CLUB EVENT Friday Night at Curtis! Friday, March 1 at 8 p.m. Field Concert Hall

Curtis 20/21 presents a full recital of works by Steven Stucky, Curtis's 2012–13 composer-in-residence.

Pre-concert reception begins at 6:30 p.m.

NEXT STUDENT RECITAL Wednesday, January 30 at 8 p.m. Field Concert Hall

Françaix Quintet No. 1

Patrick Williams, flute Beverly Wang, oboe

Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Levente Varga, horn

Mendelssohn Concerto in E minor, Op. 64

Christine Lim, violin Jungeun Kim, piano

Daniel Temkin American Pastoral Songs, selections

Butterflies and Dragons

Myths and Legends, selections The Splendor Falls, selections

Curtis Chamber Ensemble

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The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTY-FIRST STUDENT RECITAL Graduation Recital—Daniel Temkin, composer Wednesday, January 30 at 8 p.m. Field Concert Hall

Butterflies and Dragons

Daniel Temkin (b. 1986)

Niles Watson, flute
Stanislav Chernyshev, clarinet
Hannah Ji, violin
John-Henry Crawford, cello
Tomasz Kowalczyk, percussion
Qing Jiang, piano
Daniel Temkin, conductor

American Pastoral Songs, selections

Fragmentary Blue Afterglow

Spencer Lang, tenor Michelle Cann, piano

This piece will be performed attacca into the next.

"Tears, Idle Tears" from *The Splendor Falls*

Spencer Lang, solo tenor
Anna Davidson, soprano
Lauren Eberwein, mezzo-soprano
Roy Hage, tenor
Julian Arsenault, baritone
Eunice Kim, violin
Nigel Armstrong, violin
Daniel Hanul Lee, viola
John-Henry Crawford, cello
Anna Odell, harp
Daniel Temkin, conductor

"Turtles All the Way Down" from Myths and Legends

Hannah Ji, violin
Eunice Kim, violin
Born Lau, viola
Yoshihiko Nakano, viola
Youna Choi, cello
Xin Shi, cello
Nathaniel West, double bass

INTERMISSION

Concerto in E minor, Op. 64

Allegro molto appassionato— Andante—Allegretto non troppo— Allegro molto vivace

> Christine Lim, violin Jungeun Kim, piano

Felix Mendelssohn (1809–47)

Quintet No. 1

Jean Françaix (1912–97)

Andante tranquillo—Allegro assai

Presto

Tema: Andante

Tempo di marcia francese

Patrick Williams, flute Beverly Wang, oboe Stanislav Chernyshev, clarinet Julia Harguindey, bassoon Levente Varga, horn

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COACH

The Françaix quintet was prepared by Michael Rusinek.

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COMPOSER

Daniel Temkin, from East Brunswick, N.J., is a student of Richard Danielpour and entered Curtis in 2011.

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PERFORMERS

See insert for complete performer listing.

NEXT STUDENT RECITAL

Friday, February 1 at 8 p.m.

Graduation Recital—Nathan Vickery, cello,
with Amy J. Yang, piano
Field Concert Hall

J. S. Bach Suite No. 4 in E-flat major, BWV 1010

Chopin Sonata in G minor, Op. 65

Schumann Fantasiestücke, Op. 73

Stravinsky Suite italienne

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The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTY-SECOND STUDENT RECITAL Graduation Recital—Nathan Vickery, cello with Amy J. Yang, piano

Friday, February 1 at 8 p.m.

Field Concert Hall

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Suite No. 4 in E-flat major, BWV 1010

Johann Sebastian Bach

(1685-1750)

Prélude Allemande

Courante

Sarabande

Bourrée

Gigue

Nathan Vickery, cello

Suite italienne

Introduzione: Allegro moderato

Serenata: Larghetto Aria: Allegro alla breve Tarantella: Vivace

Minuetto e finale: Moderato

Nathan Vickery, cello Amy J. Yang, piano

INTERMISSION

Igor Stravinsky

(1882 - 1971)

Fantasiestücke, Op. 73

Zart und mit Ausdruck Lebhaft, leicht Rasch und mit Feuer Robert Schumann (1810–56)

Sonata in G minor, Op. 65

Allegro moderato Scherzo Largo

Finale: Allegro

Frédéric Chopin (1810–49)

Nathan Vickery, cello Amy J. Yang, piano

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PERFORMERS

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Amy J. Yang (Piano '06), staff pianist

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Monday, February 4 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 4 in A minor, Op. 23

Gergana Haralampieva, violin

Jungeun Kim, piano

Sonata No. 31 in A-flat major, Op. 110

Kate Liu, piano

Berg Violin Concerto

Stephen Waarts, violin Jungeun Kim, piano

Brahms Sonata No. 1 in E minor, Op. 38

Timotheos Petrin, cello Elena Jivaeva, piano Wednesday, February 6 at 8 p.m. Field Concert Hall

Debussy Sonata

Patrick Williams, flute Daniel Hanul Lee, viola Elizabeth White Clark, harp

Kabalevsky Preludes, Op. 38, selections

Tchaikovsky Doumka: Scène rustique russe, Op. 59

Nina Hu, piano

Kapustin Variations, Op. 41

Chelsea Wang, piano

Piazzolla Études tanguistiques for Flute, selections

Lee Jarzembak, tuba

Schumann Quintet in E-flat major, Op. 44

Richard Lin, violin Yu-Ting Chen, violin Ye Jin Kim, viola Will Chow, cello Kate Liu, piano

Thomas Merlin

Won Suk Lee, marimba

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The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-THIRD STUDENT RECITAL Monday, February 4 at 8 p.m.

Field Concert Hall

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Sonata No. 4 in A minor, Op. 23

Ludwig van Beethoven (1770–1827)

Presto Andante scherzoso, più allegretto

Allegro molto

Gergana Haralampieva, violin Jungeun Kim, piano

Violin Concerto

Alban Berg (1885–1935)

Andante—Allegretto

Allegro, ma sempre rubato-Adagio

Stephen Waarts, violin Yoni Levyatov, piano

Sonata No. 31 in A-flat major, Op. 110

Beethoven

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo—Arioso dolente—

Fuga: Allegro ma non troppo

Kate Liu, piano

INTERMISSION

Sonata No. 1 in E minor, Op. 38

Johannes Brahms (1833-97)

Allegro non troppo Allegretto quasi menuetto Allegro

Timotheos Petrin, cello Elena Jivaeva, piano



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PERFORMERS

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

Yoni Levyatov, guest artist

NEXT STUDENT RECITAL

Wednesday, February 6 at 8 p.m.

Field Concert Hall

Debussy Sonata

Patrick Williams, flute Daniel Hanul Lee, viola Elizabeth White Clark, harp

Kabalevsky Preludes, Op. 38, selections

Tchaikovsky Doumka: Scène rustique russe, Op. 59

Nina Hu, piano

Kapustin Variations, Op. 41

Chelsea Wang, piano

Piazzolla Études tanguistiques for Flute, selections

Lee Jarzembak, tuba

Schumann Quintet in E-flat major, Op. 44

Richard Lin, violin Yu-Ting Chen, violin Ye Jin Kim, viola Will Chow, cello Kate Liu, piano

Thomas Merlin

Won Suk Lee, marimba

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CURTISINSTITUTE OF MUSIC

CURTIS ON TOUR

Wednesday, February 6 at 8 p.m. Jane B. Cook Theatre, Sarasota, Fla.

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Trio in B-flat major, D. 471

Franz Schubert (1797–1828)

(1877 - 1960)

Ernst von Dohnányi

Serenade in C major, Op. 10

Marcia: Allegro

Romanza: Adagio non troppo, quasi andante

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo: Allegro vivace

Steven Copes, violin Roberto Díaz, viola Tessa Seymour, cello

INTERMISSION

Trio in E-flat major, Op. 3

Allegro con brio

Andante

Menuetto: Allegretto

Adagio

Menuetto: Moderato

Finale: Allegro

Steven Copes, violin Roberto Díaz, viola Tessa Seymour, cello Ludwig van Beethoven (1770–1827)

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PERFORMERS

Steven Copes ('94), violin

Steven Copes leads a diverse and enthusiastic musical life as soloist, chamber musician and orchestral leader. He joined the St. Paul Chamber Orchestra as Concertmaster in 1998, and since then has led the orchestra from the chair in several highly acclaimed, eclectic programs. He has performed as soloist with the Philharmonia Orchestra of London, the Colorado Symphony, the Sao Paolo State Symphony, and The Knights. An avid chamber musician, Copes has performed at festivals and concert series such as Aspen, Boston Chamber Music Society, Bridgehampton, Caramoor, La Jolla Summerfest, Mainly Mozart, Marlboro, Norfolk, Piccolo Spoleto, Santa Fe, Seattle Chamber Music Society, and many other festivals across the globe. He co-founded the Alpenglow Chamber Music Festival in Colorado as well as Accordo, a new chamber group based in the Twin Cities, now in its fourth season. A dedicated teacher as well, he has taught and coached at the New World Symphony, Colorado College Summer Festival, National Orchestral Institute in Maryland, Indiana University, University of Minnesota, University of Texas at Austin, as well as at numerous other institutions across the country. A native of Los Angeles, he holds degrees from the Curtis Institute of Music and Juilliard, and his teachers include Robert Lipsett, Aaron Rosand, Robert Mann and Felix Galimir for chamber music. Copes performs on a violin made in 1997 by Samuel Zygmuntowicz.

Roberto Díaz ('84), viola

A violist of international reputation, Roberto Díaz holds the position of President and CEO of the Curtis Institute of Music. As a professor of viola at Curtis and former principal violist of the Philadelphia Orchestra, Mr. Díaz has already had a significant impact on American musical life and will continue to do so in his dual roles as performer and educator. Mr. Díaz has appeared as an orchestral soloist and recitalist in major cities around the globe and has worked with many of the leading conductors of our time. He has collaborated with important composers including Krzysztof Penderecki and Edison Denisov. Roberto Díaz was principal violist of the National Symphony under

Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner. Mr. Díaz is a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz. His recording of transcriptions by William Primrose with pianist Robert Koenig (Naxos) was nominated for a 2006 Grammy.

Tessa Seymour, cello

Tessa Seymour, from Berkeley, Calif., entered the Curtis Institute of Music in 2010 and studies with Carter Brey, principal cello of the New York Philharmonic, and Peter Wiley, cello of the Guarneri String Quartet. All students at Curtis receive merit-based full-tuition scholarships, and Ms. Seymour is the Jack Kent Cooke Fellow. Ms. Seymour made her Carnegie Hall debut in 2007, has performed for the Dalai Lama at the Bill Graham Civic Auditorium in San Francisco, and at Beijing's Central Conservatory of Music. She has appeared as a soloist with the St. John's Chamber Orchestra, Modesto Symphony Orchestra, and Prometheus Symphony Orchestra, among others. Ms. Seymour has received first prizes in the American String Teachers Association competition, Felix Khuner Concerto Competition, Pacific Musical Society Annual Competition, and Stewart Brady Competition. She won the San Francisco Symphony Youth Orchestra's 2007 Concerto Competition, which included a performance at Davies Symphony Hall. She was also selected to compete in the Concours de violoncelle Rostropovitch in Paris. Ms. Seymour has studied at many distinguished summer programs including the Yellow Barn Music School and Festival, Walnut Hill's Summer Chamber Music program in France, and Académie Musicale de Morges in Switzerland. In the summer of 2009, she attended the Verbier Festival Academy and won the Festival's Jean-Nicolas Firmenich Prize for cello. In the spring of 2013, Ms. Seymour will participate in Curtis On Tour in Florida with Curtis president, Roberto Díaz. Before entering Curtis, she studied with Jean-Michel Fonteneau in the Preparatory Division at the San Francisco Conservatory of Music.

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 160 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach. This philosophy has produced an impressive number of notable artists since the school's founding in 1924, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.

Φ

The Curtis Institute of Music would like to give special thanks to the Curtis Sarasota Society Volunteer Committee for working tirelessly on behalf of Curtis's students and alumni in Sarasota.

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For more information about Curtis, contact Leslie Jacobson Kaye, director of national programs: leslie.kaye@curtis.edu or (215) 717-3166.



The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-FOURTH STUDENT RECITAL

Wednesday, February 6 at 8 p.m. Field Concert Hall

Merlin

Beyond the Faint Edge of the World Time's Way

Won Suk Lee, marimba

(b. 1939)

Andrew Thomas

Doumka: Scène rustique russe, Op. 59

Peter Ilich Tchaikovsky (1840 - 93)

Preludes, Op. 38, selections

Prestissimo possibile Andantino

Vivace scherzando Allegro tenebroso

Dmitri Kabalevsky (1904-87)

Nina Hu, piano

Études tanguistiques for Flute, selections

No. 4: Lento-Meditativo

No. 3: Molto marcato e energico

Lee Jarzembak, tuba

Astor Piazzolla (1921-92)

Variations, Op. 41

Nikolai Kapustin (b. 1937)

Chelsea Wang, piano

Sonata

Pastorale: Lento, dolce rubato Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

Patrick Williams, flute Daniel Hanul Lee, viola Elizabeth White Clark, harp

INTERMISSION

Quintet in E-flat major, Op. 44

Allegro brillante In modo d'una marcia: Un poco largamente Scherzo: Molto vivace Allegro, ma non troppo

> Richard Lin, violin Yu-Ting Chen, violin Ye Jin Kim, viola Will Chow, cello Kate Liu, piano

Claude Debussy (1862–1918)

Robert Schumann (1810–56)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Debussy trio was prepared by Elizabeth Hainen.

The Schumann quintet was prepared by Seymour Lipkin, Meng-Chieh Liu, Steven Tenenbom, and Peter Wiley.

PERFORMERS

Yu-Ting Chen, from Taipei, is a student of Ida Kavafian and entered Curtis in 2010.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Nina Hu, from Guangdong, China, is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Ye Jin Kim, from Seoul, is a student of Joseph dePasquale and Hsin-Yun Huang and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Michael Tree and entered Curtis in 2010.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

(continued)

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL Friday, February 8 at 8 p.m. Vocal Studies Oratorio Recital Field Concert Hall

Works of J. S. Bach, Fauré, Handel, Haydn, Mendelssohn, Orff, Rossini, and Verdi

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-FIFTH STUDENT RECITAL Vocal Studies Oratorio Recital Friday, February 8 at 8 p.m. Field Concert Hall

"Comfort ye, my people ... George Frideric Handel
Ev'ry valley shall be exalted" from Messiah (1685–1759)

Jamez McCorkle, baritone Donald St. Pierre, piano

"Arm, arm ye brave!" from *Judas Maccabaeus*Vartan Gabrielian, bass-baritone

Donald St. Pierre, piano

Selections from Matthäuspassion, BWV 244 Johann Sebastian Bach (1685–1750)

"Mache dich, mein Herze, rein"

Sean Michael Plumb, baritone

Donald St. Pierre, piano

"Erbarme dich, mein Gott"

Lauren Eberwein, mezzo-soprano
Alexandra Switala, violin
Donald St. Pierre, piano

Selections from The Creation, Hob. XXI:2

Joseph Haydn (1732-1809)

"And God said: Let the waters ... Rolling in foaming billows"

"Now shines the brightest glory of heaven"

Andrew Bogard, bass-baritone

Donald St. Pierre, piano

"Libera me" from Requiem, Op. 48

Gabriel Fauré (1845–1924)

Selections from Elijah, Op. 70

Felix Mendelssohn (1809–47)

"Lord God of Abraham, Isaac, and Israel" Johnathan McCullough, baritone Bryan Anderson, organ

"Then shall the righteous shine forth"

Roy Hage, tenor

Bryan Anderson, organ

"It is enough"

"I go on my way in the strength of the Lord ... For the mountains shall depart"

Jarrett Ott, baritone Bryan Anderson, organ

Selections from Carmina Burana

Carl Orff (1895–1982)

"Stetit puella"

"Dulcissime"

"In truitina"

Alize Rozsnyai, soprano Donald St. Pierre, piano

"Agnus Dei" from Petite messe solennelle

Gioacchino Rossini (1792–1868)

Shir Rozzen, mezzo-soprano Donald St. Pierre, piano

•

This evening's recital will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Andrew Bogard, from Delaware, Ohio, is a student of Marlena Kleinman Malas, and entered Curtis in 2011.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Vartan Gabrielian, from Toronto, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Roy Hage, from Winchester, Mass., is a student of Laura Brooks Rice, adjunct faculty, and entered Curtis in 2012.

Jamez McCorkle, from New Orleans, is a student of Ruth Falcon, adjunct faculty, and entered Curtis in 2012.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Jarrett Ott, from Pen Argyl, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Sean Michael Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Alize Rozsnyai, from San Diego, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2009.

Shir Rozzen, from Karmey-Yosef, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2008.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Donald St. Pierre, opera and voice coach

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NEXT STUDENT RECITAL

Monday, February 11 at 8 p.m. Graduation Recital—Nathaniel West, double bass Field Concert Hall

Works of Bloch, Bottesini, Haydn, Meyer and Schubert

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

THE CONSERVATORY PROJECT

Presented by Curtis 20/21
David Ludwig, artistic director
Sunday, February 10 at 6 p.m.
Terrace Theater, John F. Kennedy Center
for the Performing Arts, Washington, D.C.

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All-Benjamin Britten Chamber Recital

Phantasy, Op. 2

Benjamin Britten (1913–76)

Alexander Vvedenskiy, oboe Katya Poplyansky, violin Hyeri Shin, viola Xin Shi, cello

Seven Sonnets of Michelangelo

Sonetto XVI: Sì come nella penna e nell'inchiostro Sonetto XXXI: A che più debb'io mai l'intensa voglia Sonetto XXX: Veggio co' bei vostri occhi un dolce lume

Sonetto LV: Tu sa' ch'io so, signior mie, che tu sai

Sonetto XXXVIII: Rendete a gli occhi miei

Sonetto XXXII: S'un casto amor, s'una pietà superna Sonetto XXIV: Spirto ben nato, in cui si specchia e vede

> Spencer Lang, tenor Bénédicte Jourdois, piano

> > (continued)

Quartet No. 3, Op. 94

Duets: With moderate movement

Ostinato: Very fast Solo: Very calm

Burlesque: Fast, con fuoco

Recitative and Passacaglia (La serenissima): Slow

Luosha Fang, violin
Eunice Kim, violin
Shuangshuang Liu, viola
Nathan Vickery, cello

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This evening's recital will be performed without intermission.

Photographic and recording equipment may not be used in the Terrace Theater.

PERFORMERS

Luosha Fang, from Shanghai, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Spencer Lang, from New York City, is a student of Marlena Kleinman Malas and entered Curtis in 2012.

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Hyeri Shin, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Bénédicte Jourdois, voice and opera coach

If students study with more than one faculty member, their teachers are listed alphabetically.

Curtis 20/21 Ensemble

Performing a wide range of music of 20th and 21st century composers, Curtis 20/21 is flexible in size and scope to include works for solo performers, chamber groups, and larger ensembles with conductor. Guest artists and composers frequently collaborate with the ensemble, including eighth blackbird, Matthias Pintscher, Lucy Shelton, Charles Dutoit, and Peter Serkin, as well Curtis faculty and alumni. Guest composers-in-residence have included Steven Stucky, John Congliano, Joan Tower, and George Crumb. Curtis 20/21 often performing and commissioning works from Curtis composers, both current students and alumni. Curtis gratefully acknowledges Georges Markow-Totevy and the Markow-Totevy Foundation for its support of the 20/21 contemporary music program at Curtis.

Curtis Institute of Music

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world's leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 160 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis's distinctive "learn by doing" approach. This philosophy has produced an impressive number of notable artists since the school's founding in 1924, from such legends as Leonard Bernstein and Samuel Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.



THE CONSERVATORY PROJECT

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Seven Sonnets of Michelangelo

Music by Benjamin Britten - Text by Michelangelo Buonarroti

Sonetto XVI: Sì come nella penna e nell'inchiostro

Si come nella penna e nell'inchiostro
E l'alto e l'basso e l'imediocre stile.
E ne' marmi l'immagin ricca e vile,
Secondo che l'sa trar l'ingegno nostro,
Così, signor mie car, nel petto vostro,
Quante l'orgogho, e forse ogni atto umile:
Ma io sol quel c'a me proprio e e simile
Ne traggo, come fuor nel viso mostro

Just as in pen and ink there is a high, low, and medium style, and in marble are images rich and vile, according to the art with which we fashion it, so, my dear lord, in your heart, along with pride, are perhaps some humble thoughts, but I draw thence only what is proper for myself in accordance with what my features show

Chi semma sospir, lacrime e doglic, L'umor dal ciel terreste, schietto e solo, A vari semi vario si converte; Pero pianto e dolor ne miete e coglie; Chi mira alta belta con si gran duolo, Dubbie speranze, e pene accibe e certe

Who sows sighs, tears, and lamentations dew from heaven on earth, pure and simple, converts itself differently to varied seeds, will reap and gather tears and sorrow, he who gazes upon exalted beauty with such pain will have doubtful hopes and bitter, certain sorrows.

Sonetto XXXI: A che più debb'io mai l'intensa voglia

A che più debb'io mai l'intensa vogha
Sfogar con pianti o con parole meste,
Se di tal sorte 'l ciel, che l'alma veste,
Lard' o per tempo, alcun mai non ne spoglia.'
A che 'l cor lass' a più morn m'invoglia.
S'altri pur dee morir? Dunque per queste
Luci l'ore del fin fian men moleste;
C'h ogn altro ben val men ch'ogni mia dogha
Pero se l'eolpo, chi o ne rub' e nvolo,
Schifar non possi almen se destinato,
C'h entrera intra la doleezza e l'duolo'
Se vint e pres i debb esser beato
Maravigha non e se nud e solo
Resto prigion d'un Cavalier armato

To what purpose do I express my intense desire with tears and sorrowful words, when heaven, which clothes my soul, neither sooner or later relieves me of it? To what purpose does my weary heart long to die when all must die? So to these eyes my last hour will be less painful, all my joy being less than all my pains. If I cannot avoid the blow, even seek them, since it is destined who will stand between sweetness and sorrow? If I must be conquered to be happy, no wonder then that I unarmed and alone remain the prisoner of an armed Cavalier.

Sonetto XXX: Veggio co' bei vostri occhi un dolce lume

Veggio co' bei vostri occhi un dolce lume. Che co' miei ciechi gia veder non posso; Porto co' vostri piedi un pondo addosso, Che de' mie zoppi non e gia costume. Volo con le vostr'ale senza piume; Col vostr'ingegno al ciel sempre son mosso; Dal vostr'arbitrio son pallido e rosso, Freddo al sol, caldo alle piu fredde brume Nel voler vostro è sol la voglia mia, I mie' pensier nel vostro cor si fanno, Nel vostro fiato son le mie parole. Come luna da se sol par ch'io sia, Chè gli occhi nostri in ciel veder non sanno Se non quel tanto che n'accende il sole.

I see through your lovely eyes a sweet light, which through my blind ones I yet cannot see. I carry with your feet a burden which with my lame ones I cannot; I fly with your wings, having none of my own; with your spirit toward heaven I am always moving; by your will I turn pale or blush, cold in the sun, warm in the coldest weather. Within your will alone is my will, my thoughts within your bosom are born, in your breath are my words. I am like the moon, alone, which our eyes cannot see in the heavens except that it is illumined by the sun.

Sonetto LV: Tu sa', ch'io so, signor mie, che tu sai

Tu sa, ch'io so, signor mie, che tu sai Ch'i vem per goderti più da presso; E sai ch'i' so, che tu sa' c'i' son desso; A che più indugio a salutarci omai? Se vera è la speranza che mi dai. Se vero e 'I buon desio che m'e concesso, Rompasi il mur fra l'uno e l'altro messo; Chè doppia forza hann' i celati guai. S'i' amo sol di te, signor mie caro, Quel che di te più ami, non ti sdegni; Che l'un dell'altro spirto s'innamora, Quel che nel tuo bel volto bramo e 'mparo, E mal compres' e degh umani ingegni, Chi 'I vuol veder, convien che prima mora. You know that I know, my lord, that you know I have come to take pleasure in your presence; and you know that I know that you know I am constant. Why then do we hesitate to greet one another? If it is true, this hope that you give me, if these desires are true which come over me, break down the wall between one and the other; hidden sorrows have twice the force. If I love only m you, my dear lord, that which you love most, do not be angry; let love spring up between our two souls. That which in your noble face I seek is but ill-understood by humankind, and he who wishes to see it must first die.

Sonetto XXXVIII: Rendete a gli occhi miei, o fonte o fiume

Rendete a gli occhi mici, o fonte o fiume, L'onde della non vostra e salda vena. Che più v'innalza, e cresce, e con più lena Che non e 'I vostro natural costume. E tu, folt'air, che I celeste lume. Tempri a' tristi occhi, de' sospir mici piena. Rendigh al coi mio lasso e rasserena. Tua scura faccia al mio visivo acume. Renda la terra i passi alle mie piante. Ch'ancor l'erba germogli che gli è tolta; L'I suono Ecco, gia sorda a' mici lamenti; Gli sguardi agli occhi mie, tue luci sante, Ch'io possa altra bellezza un'altra volta. Amar, po' che di me non ti contenti.

Give back to my eyes, oh fountains and rivers, the waves of powerful currents that are not yours, which swell you and surge with such force than was ever in your nature.

And you, dense air, heaven's light obscuring from my sad eyes, full of sighs, give them back to my weary heart, and lighten your dark features to my sight.

Let the earth return to me the traces of my steps, that the grass may grow where it was crushed give back the sounds, Echo, yet deaf to my laments, their glances back to my eyes, you blessed pupils, that I may sometime love some other beauty since with me you are not satisfied.

Sonetto XXXII: S'un casto amor, s'una pietà superna

S'un casto amor, s'una pieta superna, S'una fortuna infra dua amanti equale, S'un'aspra sorte all'un dell'altro cale, S'un spirto, s'un voler duo cor governa; S'un'anima in duo corpi e fatta etterna, Ambo levando al ciclo e con pari ale; S'amor c'un colpo e d'un dorato strale Le viscer di duo petti arda e discerna;

S'amar l'un l'altro, e nessun se medesmo, D'un gusto e d'un diletto, a tal mercede, C'a un fin voglia l'uno e l'altro porre; Se mille e mille non sarien centesmo A tal nodo d'amore, a tanta fede; E sol l'isdegno il può rompere e sciorre. If there is a chaste love, a heavenly pity, an equal fortune between two lovers, a bitter fate shared by both, and if a single spirit and one will governs two hearts: if one soul in two bodies is made eternal, raising both to heaven on the same wings, if love with one blow and one golden arrow can burn and pierce two hearts to the core:

if each loves the other rather than himself, with a pleasure and delight so rewarding, that to the same end they both strive; if thousands upon thousands are not worth a hundredth part of such a loving bond of such a faith; then shall anger alone break and dissolve it.

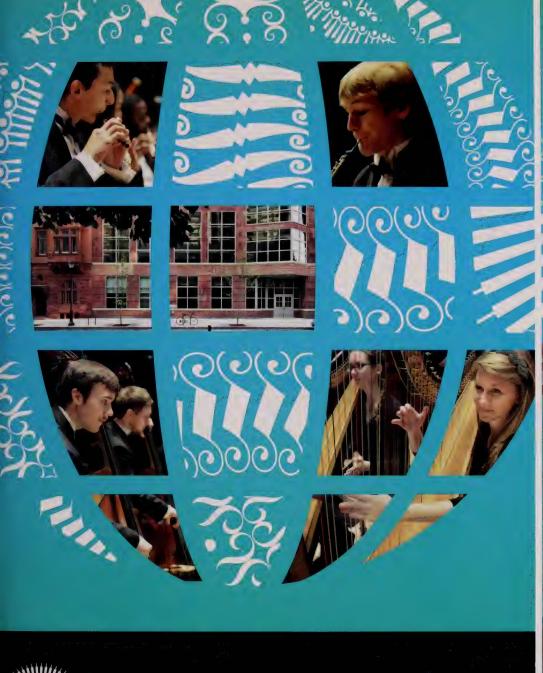
Sonetto XXIV: Spirto ben nato, in cui si specchia e vede

Spirto ben nato, in cui si specchia e vede Nelle tuo belle membra oneste e care Quante natura e 'l ciel tra no' puo' fare, Quand'a null'altra suo bell'opra cede; Spirto leggiadro, in cui si spera e crede Dentro, come di fuor nel viso appare, Amor, pieta, merce, cose si rare Che mà furn'in belta con tanta fede; L'amor mi prende, e la belta mi lega; La pieta, la merce con dolci sguardi Ferma speranz'al cor par che ne doni. Qual uso o qual governo al mondo niega, Qual crudelta per tempo, o qual più tardi. C'a si bel viso morte non perdoni.'

Noble spirit, in whom is reflected, and in whose beautiful limbs, honest and dear, one can see all that nature and heaven can achieve within us, excelling any other work of beauty; graceful spirit, within whom one hopes and believes dwell—as they outwardly appear in your face love, pity, mercy, things so rare and never found in beauty so truly; love takes me captive, and beauty binds me; pity and mercy with sweet glances fill my heart with strong hope.

What law or power in the world, what cruelty of this time or of a time to come, could keep Death from sparing such a lovely face?

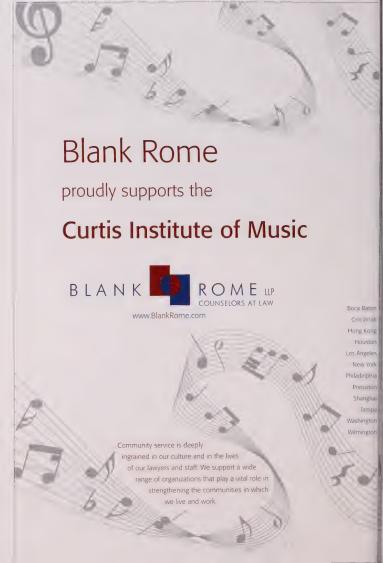
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WINTER 2013

CURTIS SYMPHONY ORCHESTRA





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COVER PHOTOGRAPHS Pete Checchia Tom Crane Candace DiCarlo

2 CURTIS SYMPHONY ORCHESTRA

Miller Symphony Hall, Allentown February 15, 2013

Verizon Hall at the Kimmel Center February 17, 2013

- 10 About the Curtis Institute of Music
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CURTIS SYMPHONY **ORCHESTRA**

Jahia Ling, conductor Vinav Parameswaran, conductor Ida Kavafian, violin Peter Wiley, cello Robert McDonald, piano

Friday February 15, 2013 8 p.m. Miller Symphony Hall, Allentown

Sunday February 17, 2013 Verizon Hall at the Kimmel Center

Sponsored by BLANK ROME w

PROGRAM

STUCKY Rhapsodies

Vinay Parameswaran, conductor

BEETHOVEN

Concerto for Violin, Cello, and Piano in C major, Op. 56 ("Triple Concerto")

Allegro

Largo

Rondo alla polacca Ida Kavafian, violin

Peter Wiley, cello

Robert McDonald, piano Jahja Ling, conductor

INTERMISSION

Symphony No. 5 in C-sharp minor MAHI FR

Trauermarsch

Stürmisch bewegt, mit größter Vehemenz

Scherzo

Adagietto

Rondo-Finale

Jahja Ling, conductor

THE JACK WOLGIN Orchestral concerts are supported by the ORCHESTRAL CONCERTS Jack Wolgin Curtis Orchestral Concerts Endowment Fund.

Photographic and recording equipment may not be used in Verizon Hall.

PROGRAM NOTES

by Paul Horsley

STEVEN STUCKY Rhapsodies for Orchestra

B November 7, 1949 in Hutchinson, Kansas

For nearly half a century Steven Stucky has been recognized as a singular voice in American music, and his works have been widely performed and recorded around the world. He won the 2005 Pulitzer Prize for his Second Concerto for Orchestra, and has received commissions from all the major American orchestras, as well as leading soloists, ensembles, and institutions. A gifted teacher and author, he won the ASCAP/Deems Taylor Award for his highly regarded 1081 biography Lutoslawki and His Music.

Stucky has long been associated with the

Los Angeles Philharmonic, where he served as composer in residence and consulting composer. Among his prizes and honors are a Guggenheim Fellowship, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts and the National Endowment for the Humanities. Since 1980 he has served on the faculty of Cornell University.

Rhapsodies was jointly commissioned by the New York Philharmonic and the BBC, with generous support from the Francis Goelet Fund.

THOUGHTS FROM THE COMPOSER



When the New York Philharmonic invited me to compose a short work for its European tour of August— September 2008, the invitation came with a suggestion from Music Director Lorin Maazel: Would I

consider writing "something rhapsodic"? I ran to the dictionary for help. The more I thought about the words rhapsody and rhapsodic—words I would never have chosen to describe my music—the more I realized that boundaries are meant to be pushed, and that an external, even foreign stimulus like "thapsodic" could be just the ticket to push mine.

The resulting work is rhapsodic in two senses. It has a freely developing form, as if improvised, and it trades in ecstatic, fervent forms of expression. Although it is in one continuous movement, Rhapsodies is titled in the plural because it unrolls as a series of rhapsodic episodes, usually triggered by a single player whose ardent phrases gradually "infect" his neighbors until soon a whole section of the orchestra is sounding ecstatic. A solo flute (appassionato) draws other high woodwind voices in one by one, until they create a riotous mass of sound. A solo English horn (cantando, fervente) recruits clarinet, bass clarinet, bassoon, and more, until its whole neighborhood has broken into song, too. Solo horn and trumpet (nobile) launch still another outbreak, now among the brasses. Meanwhile, behind each of these episodes of rhapsodizing flows calmer, supporting music elsewhere in the orchestra, serving as a backdrop.

Unrelenting fervor can only be borne for so long. Eventually, the orchestra lapses, spent, into a quiet coda, where the intense experiences that have come before can be recollected in tranquility.

Concerto for Violin, Cello, and Piano in C major, Op. 56 ("Triple Concerto")

- B c. December 17, 1770 in Bonn, Germany
- March 26, 1827 in Vienna, Austria

The ensemble concerto with multiple soloists, a favored genre of the Baroque, became a rarity during the 19th century. This can be explained partly in terms of the changing nature of the soloist's role: By the early 19th century the concertante approach that had governed the concerto for more than a century was replaced by something more nearly resembling a heroic struggle. Mozart perhaps planted the seed for this, but it was Beethoven who began to hint at a whole new type of solo part in his Third Piano Concerto of 1803. This new "prototype" continued to develop throughout the composer's life, and it would later be embraced by composers from Mendelssohn to Brahms and beyond. The concertante idea was not to be revived until the Neoclassical works of the early 20th century, and then only briefly.

The Triple Concerto is a unique synthesis, an ensemble concerto for three soloists which nevertheless manages to be as heroic as most of his other works of this period. It was written, significantly, almost immediately after the completion of the Symphony No. 3 ("Eroica")—a piece in which Beethoven mapped out a whole new feeling of scale and proportion for the symphonic order. With the "Eroica" he found he could make a symphony last nearly an hour, and he immediately set out

to apply this new expansiveness to the concerto form.

Sketches for the Triple Concerto-which Beethoven would later refer to (ironically) as "a concertante for violin, cello, and pianoforte with full orchestra"—appear on the last pages of the "Eroica" sketchbook. But the work was probably not completed until the spring of 180. or later. The composer's friend and biographer Anton Schindler, whose reports are often unreliable, writes that the work was intended for the composer's friend, the young Archduke Rudolph, playing piano; a violinist named Seidler; and the cellist Nikolaus Kraft. Despite his friendship with Rudolf, however, Beethover dedicated the piece to his generous patron Prince Lobkowitz. The concerto received its premiere in May 1808 on a benefit concert in Vienna.

The Triple is indeed conceived on a grand scale, beginning with an unassuming opening subject in the cellos and basses that builds into movement every bit as thrilling as the opening of "Eroica." The cellist is slightly favored throughout here, though the three instruments function most often in ensemble fashion. The (Largo) begins with a lyrical, forthright cello solo, as does the bracing finale (Rondo alla polacca), which follows the slow movement without pause.

GUSTAV MAHLER Symphony No. 5

- B July 7, 1860 in Kalischt, Bohemia
- D May 18, 1911 in Vienna, Austria

Mahler's symphonic output has a sort of three-tiered symmetry, anchored on one end by the Symphonies Nos. 1 through 4, whose developmental style sprang from vocal music and in particular from the composer's own Des Knaben Wunderhorn and Wayfarer songs. At the other end of his life came the nearapocalyptic final works, from the gigantic Eighth Symphony through the pathos of the Ninth and the resignation of the unfinished Tenth. Between these two poles stands a "middle period" of three purely instrumental symphonies (Nos. 5 through 7), works of great density and contrapuntal ingenuity that contain unprecedented extremes of contrast and instrumental virtuosity.

It was during the 1901–02 season that Mahler met and fell in love with Alma Schindler, who would become his wife in early 1902; it has been said that the Fifth's Adagietto is a portrait of his new love. The symphony's first version was completed by the end of summer 1902, but because of its sheer density Mahler found himself revising it until his very last years.

The Fifth is a big, dauntingly complex work that yanks the listener through a rough and often jagged emotional terrain—from tranquil meadows to sharp, shrill pinnacles. Its initial funeral march, introduced by a famous trumpet solo, gives way to a continuing series of outbursts of terror and joy. Yet through all this and despite its contrapuntal complexity, the piece maintains a surprising clarity of texture. Significantly, Mahler revised the Fifth more drastically than any of his other works, always trying to make the inner voices heard.

This was the first symphonic work Mahler had composed since the First that contained no vocal parts. "There is no need for words here," the composer wrote. "Everything is said in purely musical terms." During that famous summer of 1902 Alma accompanied her new husband to Maiernigg, his composing retreat in Carinthia, and she quickly made herself indispensable, copying out all of his newly drafted music "so that I was ready with my manuscript just a few days later than he was," as she wrote. The first performance of the piece took place in Cologne on October 18, 1904, with Mahler on the podium. It was published in several different editions, including one by the Gustav Mahler Society that brought together all of the composer's final changes and corrections, first printed in 1964.

The Fifth is formally unique, a huge three-part structure cast in five sections or movements. The first two movements form the first segment, the Scherzo the second, and the Adagietto and Finale the third.

The opening Trauermarsch or Funeral March ("In a measured stride—Strictly, like a funeral procession") is not a full movement per se, but instead an elaborate introduction to the second movement. Together the two form a gigantic "arch," moving from the Funeral March, whose main theme is related to one of the Kindertotenlieder, through the dizzying, obstreperous middle section ("Suddenly more quickly—Passionately wild") and a final passage part that sounds like a development section. The second section or movement ("Moving stormily—With the greatest

vehemence") follows directly from the previous, and continues the argument in what could be construed as an outgrowth of the development, closing with a elaborated recapitulation of the Funeral March

The central Scherzo ("Powerfully, not too quickly": is a fabulously elaborate movement in which two dances, a lândler and a waltz, alternate and become entwined, held together partly through an enigmatic horn obbligato. This shattering movement provides the centerpiece and the "meat" of the symphony, the pivot point of a sort of musical bilateral symmetry. It is a whole world unto itself, full of sound and fury; it is also one of the

most richly rewarding moments of all Mahler's music.

The third main section again consists of two parts: the lovely Adagietto for strings and harp, which has grown ubiquitous through its use in film and elsewhere, and the Rondo-Finale (Allegro giocoso), where thematic material from the Adagietto is developed into a full-scale rondo. Mahler plays his final cards here, first by mesmerizing the listener with a glorious slow movement of unparalleled beauty then by infusing the Rondo with every possible contrapuntal technique, finally resolving it in a grand chorale built from a tune that had already appeared in previous movements.

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BIOGRAPHIES

Jahja Ling CONDUCTOR

Jahja Ling is in his ninth season as music director of the San Diego Symphony, with whom he has recently released seven new live recordings. He has conducted the orchestras of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, Pittsburgh, and San Francisco as well as numerous orchestras of international stature, including the Chamber Orchestra of Lausanne, the China Philharmonic in Beijing, the Netherlands Radio Philharmonic, the Royal Philharmonic of London, the Berlin Radio Symphony Orchestra, and the Stockholm Philharmonic.

Mr. Ling has conducted the world premieres of works by William Bolcom, Paul Chihara, Gordon Chin, Daniel Kellogg, George Perle, Bright Sheng, Alvin Singleton, Augusta Read Thomas, Michael Torke, Mark Anthony Turnage and Ellen Taaffe Zwilich, among others.

Mr. Ling holds one of the longest continuous relationships with one of the world's greatest orchestras, the Cleveland Orchestra, which he served as associate conductor, resident conductor, and Blossom Festival director. He was music director of the Florida Orchestra from 1988 to 2003 and artistic director of the Taiwan Philharmonia from 1998 to 2001.

Born in Indonesia of Chinese descent, Mr. Ling studied piano with Mieczyslaw Munz and conducting with John Nelson at the Juilliard School; and orchestral conducting with Otto-Werner Mueller at the Yale School of Music, where he received a Doctor of Musical Arts degree. He held the Leonard Bernstein Conducting Fellowship at Tanglewood and is a past recipient of the Seaver/National Endowment for the Arts Conductor's Award.

Vinay Parameswaran CONDUCTOR

Parameswaran conduction San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full-tuition scholarships, and Mr. Parameswaran is the Alumni Council Fellow. In 2012–13, Mr. Parameswaran conducts The Magic Flute with the Curtis Opera Theatre and conducts the Vermont Symphony in four double concertos with distinguished violinists Jamie Laredo and Jennifer Koh. He also leads concerts at the Perelman Theater, Kennedy Center, and Miller Theater with Curtis On Tour.

In the summer of 2011, Mr. Parameswaran participated in the Cabrillo Festival of Contemporary Music's Conductors Institute. headed by Marin Alsop and Gustav Meier. In May 2012, he served as the cover conductor for Robert Spano during the Curtis Symphony Orchestra's residency at the Dresden Music Festival, and for Miguel Harth-Bedoya at the Fort Worth Symphony. In the 2011-12 season, Mr. Parameswaran made his Curtis Opera Theatre debut conducting a double-bill of works by Davies and Handel. He also led the Curtis Symphony Orchestra twice at Verizon Hall in works by Barber, Danielpour, and Ludwig, Mr. Parameswaran served as the assistant conductor of Curtis Opera Theatre productions of Les Mamelles de Tirésias, The Cunning Little Vixen, and Elegy for Young Lovers. He made his Kennedy Center debut in 2011 with the Curtis 20/21 ensemble.

Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009.

Ida Kavafian VIOLIN

Internationally acclaimed as a violinist and violist. Ida Kavafian is an artist-member of the Chamber Music Society of Lincoln Center and former member of the Beaux Arts Trio. She performs as a soloist; in recital with her sister, Ani; as a guest with ensembles such as the Guarneri, Orion, and American string quartets; and as artistic director of Music from Angel Fire in New Mexico. She is cofounder of the chamber ensembles Tashi and Opus One. Ms. Kavafian has premiered numerous works, including concertos by Toru Takemitsu and Michael Daugherty. She has toured and recorded with jazz greats Chick Corea and Wynton Marsalis, as well as fiddler/composer Mark O'Connor.

Born in Istanbul of Armenian parentage, Ms. Kavafian is a graduate of the Juilliard School, where she studied with Oscar Shumsky. She made her debut under Young Concert Artists with the pianist Peter Serkin, and also received the coveted Avery Fisher Career Grant. She resides with her husband. violist Steven Tenenbom, in Philadelphia and Connecticut, where they breed and train prizewinning Hungarian vizsla show dogs.

Ms. Kavafian joined the faculty of the Curtis Institute of Music in 1998 and holds the Nina von Maltzahn Chair in Violin Studies. She is also on the faculty of the Bard College Conservatory of Music.

Peter Wiley CELLO

Peter Wiley, a 1974 graduate of the Curtis Institute of Music, has played at leading festivals, including the Marlboro Music Festival, for which he also tours and records. As a recitalist he has appeared at the Metropolitan Museum of Art and Lincoln Center's Alice Tully Hall. A member of the Beaux Arts Trio from 1987 to 1998, Mr. Wiley succeeded his teacher, David Soyer, as cellist of the Guarneri String Quartet from 2001 to 2009. He is also a member of the piano quartet

Opus One, with Curtis faculty members Ida Kavafian and Steven Tenenbom and pianist Anne-Marie McDermott.

Mr. Wiley entered Curtis at age 13. At 20 he was named principal cello of the Cincinnati Symphony after one year with the Pittsburgh Symphony. He made his concerto debut at Carnegie Hall in 1986 with the New York String Orchestra conducted by Alexander Schneider.

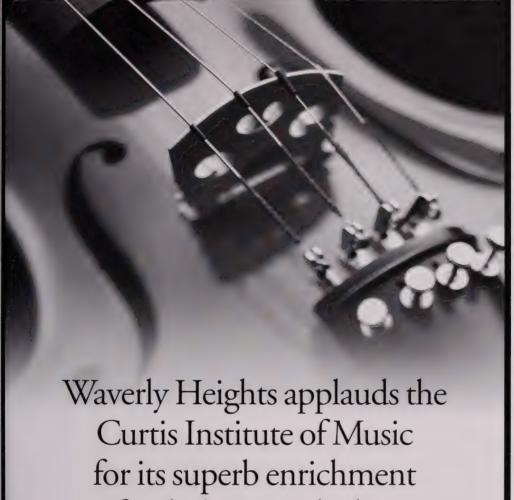
Mr. Wiley joined the faculty of the Curtis Institute of Music in 1996, and holds the Orlando Cole Chair in Cello Studies. He also teaches at the University of Maryland and Bard College Conservatory of Music.

Robert McDonald PIANO

Robert McDonald tours extensively as a solois and chamber musician throughout the United States, Europe, Asia, and South America. He has appeared with major orchestras in the United States and was the recital partner for many years to Isaac Stern and other distinguished instrumentalists. He has played with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, Shanghai, and St. Lawrence string quartets, as well as Music from Marlboro. His discography includes recordings for Sony Classical, Bridge, Vox, Musical Heritage Society, ASV, and CRI.

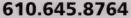
Mr. McDonald's prizes include the gold medal at the Busoni International Piano Competition, the top prize at the William Kapell International Competition, and the Deutsche Schallplatten Critics Award. With degrees from the Curtis Institute of Music, the Juilliard School, Lawrence University, and the Manhattan School of Music, he studied with Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczysław Horszowski, Beyeridge Webster, and Gary Graffman.

Mr. McDonald joined the faculty of the Curtis Institute of Music in 2007 and holds the Penelope P. Watkins Chair in Piano Studies. He is also a member of the piano faculty at the Juilliard School.



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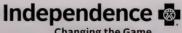
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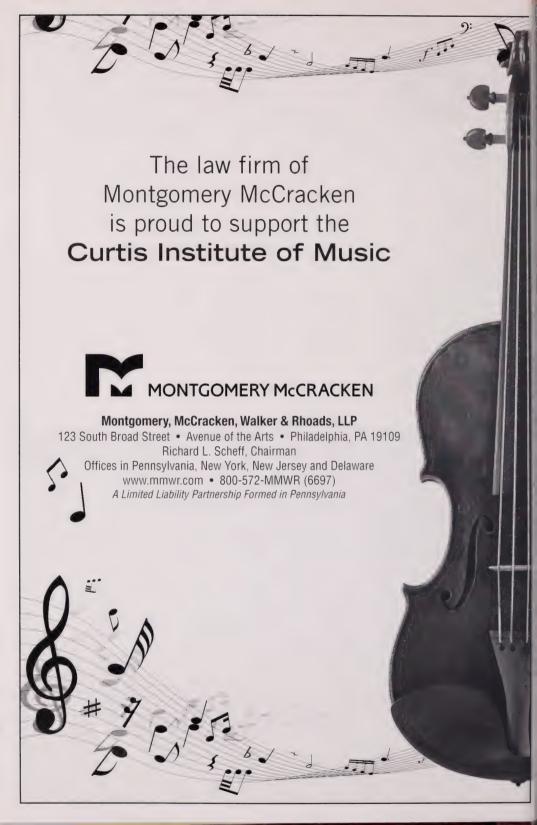
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OCTOBER 14, 3:00PM

Ilya Poletaev, piano – Philadelphia Recital Debut "...unfailingly gorgeous..." – The Philadelphia Inquirer

NOVEMBERII, 3:00PM

Benjamin Beilman, violin
"...exquisite control...pure poetry..." – The Strad

DECEMBER 2, 3:00PM

Angel Hsiao, flute – Philadelphia Recital Debut Works by Bach, Paul Taffanel, Berio, Widor & Yuko Uebayashi

JANUARY 20, 3:00PM

Romie de Guise-Langlois, clarinet – Philadelphia Recital Debut "...a formidable clarinetist..." – The New York Times

FEBRUARY 16, 3:00PM

Inspired By The Spiritual
A celebration of music and poetry featuring new works
by acclaimed African-American composers

APRIL 14, 3:00PM

Positively Astral
A thrilling chamber music program featuring Astral artists
and alumni

MAY I, 7:30PM

Rising Stars
Julietta Curenton, flute; Sara Daneshpour, piano;
& Kristin Lee, violin as concerto soloists
with the Temple University Symphony Orchestra;
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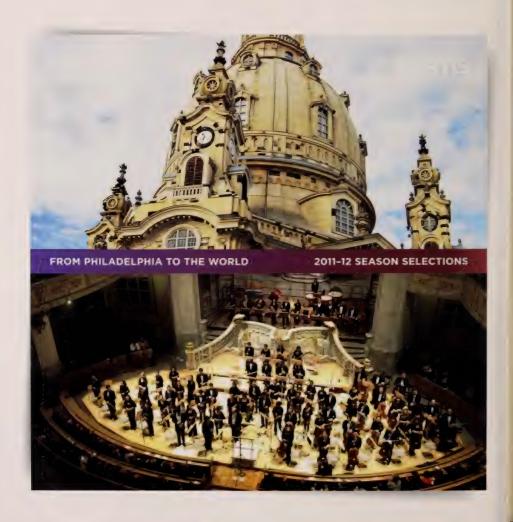




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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-SIXTH STUDENT RECITAL
Graduation Recital—Nathaniel West, double bass
Monday, February 11 at 8 p.m.
Field Concert Hall

Fantasia cerrito

Giovanni Bottesini (1821–89)

Divertimento

Adagio

Menuet

Allegre di molto

Joseph Haydn (1732–1809)

Nathaniel West, double bass Amy J. Yang, piano

Schelomo: Rhapsodie hébraïque

Ernest Bloch (1880–1959)

Nathaniel West, double bass Jungeun Kim, piano

INTERMISSION

Sonata in A minor, D. 821 ("Arpeggione")

Allegro moderato

Adagio—Allegretto

Nathaniel West, double bass Amy J. Yang, piano Franz Schubert (1797–1828)

Concert Duo

Prequel

First Movement

Fourth Movement

Justine Lamb-Budge, violin Nathaniel West, double bass Edgar Meyer (b. 1960)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Jungeun Kim, director of instrumental accompaniment

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, February 13 at 8 p.m. Field Concert Hall

Dvořák Concerto in A minor, Op. 53

Aaron Timothy Chooi, violin

Jungeun Kim, piano

Ravel Le Tombeau de Couperin

Schumann Sonata No. 2 in G minor, Op. 22

Bolai Cao, piano

Schnittke Sonata No. 1

Xin Shi, cello

Elena Jivaeva, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-SEVENTH STUDENT RECITAL Wednesday, February 13 at 8 p.m. Field Concert Hall

Concerto in A minor, Op. 53

Allegro ma non troppo Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

Aaron Timothy Chooi, violin Jungeun Kim, piano

Sonata No. 1 for Cello and Piano

Largo

Presto

Largo

Xin Shi, cello Elena Jivaeva, piano

INTERMISSION

Antonín Dvořák

(1841-1904)

Alfred Schnittke

(1934 - 98)

Le Tombeau de Couperin

Prélude

Fugue

Forlane

Rigaudon

Menuet

Toccata

Sonata No. 2 in G minor, Op. 22

So rasch wie möglich

Andantino: Getragen

Scherzo: Sehr rasch und markiert

Rondo: Presto

Bolai Cao, piano

Robert Schumann

Maurice Ravel

(1875 - 1937)

(1810–56)

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PERFORMERS

Bolai Cao, from Guangdong, China, is a student of Meng-Chieh Liu and entered Curtis in 2011.

Aaron Timothy Chooi, from Victoria, British Columbia, is a student of Ida Kavafian and entered Curtis in 2010.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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THIS WEEK AT CURTIS

Sunday, February 17 at 3 p.m., Verizon Hall at the Kimmel Center Curtis Symphony Orchestra
Jahja Ling, conductor
Vinay Parameswaran, conductor
Ida Kavafian, violin
Peter Wiley, cello ('74)
Robert McDonald, piano ('76, '77)

Jack Wolgin Orchestral Concerts

Stucky Rhapsodies

Beethoven Concerto in C major, Op. 56,

"Triple Concerto"

Mahler Symphony No. 5 in C-sharp minor

Tickets: \$5, \$16, \$22, \$33, \$45; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999

NEXT STUDENT RECITAL

Monday, February 18 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 18 in E-flat major, Op. 31, No. 3

Jia Cheng Xiong, piano

Bruch Scottish Fantasy, Op. 46

Ye-Rang Kim, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FORTY-EIGHTH STUDENT RECITAL Monday, February 18 at 8 p.m. Field Concert Hall

Fantasie pastoral hongroise, Op. 26

Franz Doppler (1821–83)

Niles Watson, flute Yoni Levyatov, piano

Polonaise in C-sharp minor, Op. 26, No. 1

Frédéric Chopin (1810–49)

Scherzo No. 2 in B-flat minor, Op. 31 Ying Li, piano

Scottish Fantasy, Op. 46

Max Bruch (1838–1920)

Introduction: Grave—Adagio cantabile

Allegro—Adagio
Andante sostenuto

Finale: Allegro guerriero

Ye-Rang Kim, violin Jungeun Kim, piano

INTERMISSION

Concerto in D major, Op. 77

Allegro non troppo Adagio Allegro giocoso, ma non troppo vivace Hannah Ji, violin Jungeun Kim, piano Johannes Brahms (1833–97)



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PERFORMERS

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2008.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Wednesday, February 20 at 8 p.m. Field Concert Hall

Barrios Sueño en la floresta

Ponce Theme, Variations and Finale

Jiyeon Kim, guitar

Beethoven Sonata No. 6 in A Major, Op. 30, No. 1

Katya Poplyansky, violin

Ashley Hsu, piano

Mozart Concerto in A Major, K. 622

Samuel Boutris, clarinet Curtis Chamber Ensemble Kensho Watanabe, conductor

Sammut Four Rotations, selections

Variations on Porgy and Bess of George Gershwin

Won Suk Lee, marimba

Shinohara Obsession

Alexander Vvendenskiy, oboe

Elena Jivaeva, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FORTY-NINTH STUDENT RECITAL Wednesday, February 20 at 8 p.m. Field Concert Hall

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Sonata No. 6 in A major, Op. 30, No. 1

Ludwig van Beethoven

(1770 - 1827)

Allegro

Adagio

Allegretto con variazioni

Katya Poplyansky, violin Ashley Hsu, piano

Obsession

Makoto Shinohara

(b. 1931)

Alexander Vvedenskiy, oboe Elena Jivaeva, piano

Four Rotations, selections

Rotation IV

Rotation II

Eric Sammut (b. 1968)

Variations on Porgy and Bess of George Gershwin

Won Suk Lee, marimba

INTERMISSION

Sueño en la floresta

Agustín Barrios Mangoré (1885-1944)

Theme, Variations, and Finale

Manuel M. Ponce (1882–1948)

(1756 - 91)

Jiyeon Kim, guitar

Concerto in A major, K. 622

Wolfgang Amadeus Mozart

Allegro

Adagio

Rondo: Allegro

Samuel Boutris, basset clarinet Curtis Chamber Ensemble Kensho Watanabe, conductor

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PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.



CURTIS CHAMBER ENSEMBLE

Violin Flute

Abigail Fayette Niles Watson
Piotr Filochowski Moonyoung Yoon

Gergana Haralampieva

Alexandra Switala Oboe

Corbin Stair
William Welter

En-Chi Cheng

Yoshihiko Nakano Bassoon Keith Buncke

Cello Catherine Chen
Timotheos Petrin

Horn

Double Bass Sarah Boxmeyer
Nathan Paer Eric Huckins

NEXT STUDENT RECITAL
Friday, February 22 at 8 p.m.
Graduation Recital—Jeong Hyoun Lee, cello
Field Concert Hall

Falla Siete canciones populares españolas for Voice,

selections

Rachmaninoff Sonata in G minor, Op. 19

Tchaikovsky Pezzo capriccioso in B minor, Op. 62

Jeong-Hyoun Lee, cello Andrew Tyson, piano ('10)

Haydn Concerto No. 1 in C major, Hob. VIIb:1

Jeong-Hyoun Lee, cello Curtis Chamber Ensemble

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTIETH STUDENT RECITAL

Graduation Recital—Jeong Hyoun Lee, cello Friday, February 22 at 8 p.m. Field Concert Hall

+

Siete canciones populares españolas for Voice, selections

Manuel de Falla (1876–1946)

El paño moruno

Nana

Canción

Polo

Asturiana

Jota

Sonata in G minor, Op. 19

Lento-Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Sergei Rachmaninoff (1873–1943)

Pezzo capriccioso in B minor, Op. 62

Peter Ilich Tchaikovsky (1840–93)

Jeong-Hyoun Lee, cello Andrew Tyson, piano

INTERMISSION

Concerto No. 1 in C major, Hob. VIIb:1

Joseph Haydn (1732–1809)

Moderato Adagio Allego molto

> Jeong-Hyoun Lee, cello Curtis Chamber Ensemble

> > •

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Andrew Tyson, piano ('10)

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin

Anastasia Agapova

Luosha Fang

Piotr Filochowski

Christine Lim

Alex Link

Zoë Martin-Doike

Viola

Daniel Hanul Lee

Yoshihiko Nakano

Cello

Timotheos Petrin

Nathan Vickery

Double Bass

Nathaniel West

Oboe

Beverly Wang

William Welter

Horn

Eric Huckins

Maureen Young

NEXT STUDENT RECITAL Saturday, February 23 at 8 p.m. Field Concert Hall

Bartók Violin Concerto No. 1

Ravel Tzigane, rapsodie de concert

Zeyu Victor Li, violin Jungeun Kim, piano

Bernstein ('41) "Elegy for Mippy II" from Brass Music

Alexander Walden, trombone

Mozart Sinfonia concertante in E-flat major, K. 364

Nadir Khashimov, violin Daniel Hanul Lee, viola Jungeun Kim, piano

Vine Sonata No. 1

Kate Liu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-FIRST STUDENT RECITAL Saturday, February 23 at 8 p.m. Field Concert Hall

"Elegy for Mippy II" from Brass Music Leonard Bernstein ('41) (1918-90)

Alexander Walden, trombone

Sonata No. 1

I

II

Kate Liu, piano

Violin Concerto No. 1

Andante sostenuto Allegro giocoso

Tzigane, rapsodie de concert

Zeyu Victor Li, violin Jungeun Kim, piano

INTERMISSION

Carl Vine

(b. 1954)

Béla Bartók

(1881 - 1945)

Maurice Ravel (1875 - 1937)

Sinfonia concertante in E-flat major, K. 364

Wolfgang Amadeus Mozart (1756–91)

Allegro maestoso Andante Presto

> Nadir Khashimov, violin Daniel Hanul Lee, viola Jungeun Kim, piano

> > •

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, February 25 at 8 p.m. Harpsichord Studio Recital Field Concert Hall

J. S. Bach Englische Suite No. 1 in A major, BWV 806
Bryan Anderson, harpsichord

Englische Suite No. 3 in G minor, BWV 808 Caroline Robinson, harpsichord

Englische Suite No. 6 in E minor, BWV 811 Thomas Sheehan, harpsichord

There will be a pre-concert talk given by the students at 7:30 p.m.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



MASTER CLASS WITH MARINA PICCININI, FLUTE Saturday, February 23, 2013, at 10 a.m. Field Concert Hall

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Sonata in E major, BWV 1035, selections Johann Sebastian Bach Adagio ma non tanto (1685–1750) Allegro

> Brendan Dooley, flute Yoni Levyatov, piano

Allegro maestoso

Wolfgang Amadeus Mozart

from Concerto in G major, K. 313

(1756 - 91)

Moonyoung Yoon, flute Yoni Levyatov, piano

Fantasie pastoral hongroise, Op. 26

Franz Doppler

(1821 - 83)

Niles Watson, flute Yoni Levyatov, piano

Allegretto malincolico from Sonata for Flute and Piano Francis Poulenc

(1899-1963)

Patrick Williams, flute Yoni Levyatov, piano

Allegro moderato

Carl Nielsen

from Concerto for Flute and Orchestra

(1865 - 1931)

Diondré McKinney, flute Yoni Levyatov, piano

Photographic and recording equipment may not be used in Field Concert Hall.

Master classes are professionally recorded for educational use and possible broadcast

CLINICIAN

Widely recognized as one of the world's leading flute virtuosos, flutist Marina Piccinini combines flawless technical command, profound interpretive instincts, and a charismatic stage presence -- qualities which make each of her performances a memorable event. Since making her acclaimed debuts in New York's Town Hall, London's Southbank Centre, and Tokyo's Suntory Hall, Ms. Piccinini has been in demand both as a recitalist and soloist with orchestras in the United States, Canada, Europe, and Japan. She has been soloist with the Boston Symphony Orchestra, the London Philharmonic, the Tokyo Symphony, St. Paul Chamber Orchestra, Montreal Symphony, Rotterdam Philharmonic, National Symphony Orchestra, Saint Louis Symphony, Minnesota Orchestra, Ottawa's National Arts Centre Orchestra, the Hannover Symphony in Germany, the Ravenna Chamber Orchestra in Italy and the Vienna Chamber Soloists: as well as the Cincinnati, New World, Toronto. Vancouver, Phoenix, Tucson, and Milwaukee symphony orchestras, and has worked with such conductors as Alan Gilbert, Seiji Ozawa, Kurt Masur, Pierre Boulez, Leonard Slatkin, Stanislaw Skrowaczewski, Peter Oundjian, Esa-Pekka Salonen, Myung-whun Chung, and Gianandrea Noseda.

PERFORMERS

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Yoni Levyatov, guest artist



2012-13 ALUMNI RECITAL SERIES

ERIN KEEFE AND FRIENDS Sunday, February 24 at 3 p.m. Field Concert Hall

Miniatures, Op. 75a

Cavatina Capriccio Romanza Elegia

> Erin Keefe, violin Arnold Steinhardt, violin Ida Kavafian, viola

Sonata in E-flat major, Op. 18

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante—Allegro

Erin Keefe, violin Anna Polonsky, piano

INTERMISSION

Antonín Dvořák (1841–1904)

Richard Strauss (1864–1949)

Sextet No. 2 in G major, Op. 36

Allegro non troppo Scherzo: Allegro non troppo Adagio Poco allegro

Erin Keefe, violin
Arnold Steinhardt, violin
Ida Kavafian, viola
Steven Tenenbom, viola
Ronald Thomas, cello
Peter Wiley, cello

Johannes Brahms (1833–97)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Erin Keefe, violin ('03)

Hailed as "an impressive violin soloist" by the New York Times, American violinist Erin Keefe has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Recently named concertmaster of the Minnesota Orchestra, she was awarded an Avery Fisher Career Grant in 2006 as well as the 2009 Pro Musicis International Award. A top prize winner of several international competitions, she took the Grand Prizes in the 2007 Torun International Violin Competition (Poland), the 2006 Schadt Competition and the Corpus Christi International String Competition, and was the Silver Medalist in the Carl Nielsen, Sendai (Japan) and

Gyeongnam (Korea) International Violin Competitions, resulting in performances and immediate re-engagements in the US, Europe and Asia. Ms. Keefe has collaborated with many leading artists including the Emerson String Quartet, Roberto and Andres Díaz, Edgar Meyer, Gary Graffman, Richard Goode, David Soyer, Colin Carr, Menahem Pressler, Leon Fleisher, and William Preucil. She also performed on a program with Michael Tilson Thomas premiering his own chamber music at Carnegie's Zankel Hall. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for the Naxos label; recordings of the Dvořák Terzetto and the Dvořák Piano Quartet in E-flat with David Finckel and Wu Han for the CMS Studio Recording label; and live performances of Bartók's Contrasts, Dvořák's Piano Quintet, and Mozart's Piano Quartet in E-flat for Deutsche Grammophon.

Ms. Keefe was the initial recipient of Curtis's Milka Violin Artist Prize, supported by Georges Markow-Totevy and the Markow-Totevy Foundation in memory of Milka Markow-Totevy.

Ida Kavafian, faculty

Anna Polonsky, piano ('99)

Arnold Steinhardt (Violin '59), faculty

Steven Tenenbom (Viola '79), strings chamber music coordinator

Ronald Thomas, guest artist

Peter Wiley (Cello '74), faculty

The Alumni Recital Series brings Curtis graduates from around the world back to Field Concert Hall. Performers are leaders in their field, whose success as musicians in the 21st-century continues the impact and legacy of Curtis music-making achieved over more than eight decades. Artists on the Alumni Recital Series donate their services, and proceeds from the concerts directly benefit current Curtis students. In recent years contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

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NEXT ALUMNI RECITAL Dover String Quartet Sunday, April 21 at 3 p.m. Field Concert Hall

Program to be announced

Tickets: \$28; Curtis Patron Services Office: www.curtis.edu or (215) 893-7902 Artists donate their services and proceeds benefit Curtis students.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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FIFTY-SECOND STUDENT RECITAL

Monday, February 25 at 8 p.m.

Field Concert Hall

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Englische Suite No. 3 in G minor,

Johann Sebastian Bach (1685–1750)

BWV 808

Prélude Allemande

Courante

Sarabande

Gavotte

Gigue

Caroline Robinson, harpsichord

Englische Suite No. 1 in A major, BWV 806

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Bryan Anderson, harpsichord

Englische Suite No. 6 in E minor, BWV 811

Prélude

Allemande

Courante

Sarabande

Gavotte

Gigue

Thomas Sheehan, harpsichord

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This program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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COACH

This evening's program was prepared by Leon Schelhase.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

NEXT STUDENT RECITALS

Wednesday, February 27 at 8 p.m. Graduation Recital—Justine Lamb-Budge, violin Field Concert Hall

Meyer Concert Duo

Justine Lamb-Budge, violin Nathaniel West, double bass

Mozart Sonata in B-flat major, K. 378
Poulenc Sonata for Violin and Piano

Wieniawski Polonaise brillante No. 1 in D major, Op. 4

Justine Lamb-Budge, violin

Amy J. Yang, piano

Ysaÿe Sonata in A minor, Op. 27, No. 2

("Obsession")

Justine Lamb-Budge, violin

Friday, March 1 at 8 p.m. Residency Recital—Steven Stucky Field Concert Hall

Stucky

Ad Parnassum

Patrick Williams, flute Juyong You, clarinet Zoë Martin-Doike, violin Arlen Hlusko, cello Ted Babcock, percussion Andrew Hsu, piano

Allegretto quasi andantino (Schubert Dream) Andrew Hsu, piano Ashley Hsu, piano

*Dialoghi*Nathan Vickery, cello

Piano Quartet

Katya Poplyansky, violin Daniel Hanul Lee, viola Timotheos Petrin, cello Chelsea Wang, piano

Curtis 20/21 presents a recital of works by Steven Stucky, Curtis's 2012–13 composer-in-residence.

A pre-concert interview will take place at 7:30 p.m. in Field Concert Hall with Mr. Stucky and Curtis faculty composer David Ludwig.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-THIRD STUDENT RECITAL

Graduation Recital—Justine Lamb-Budge, violin Wednesday, February 27 at 8 p.m.
Field Concert Hall

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Sonata in B-flat major, K. 378

Allegro moderato Andantino sostenuto e cantabile Rondeau: Allegro Wolfgang Amadeus Mozart (1756–91)

Sonata for Violin and Piano

Allegro con fuoco Intermezzo: Très lent et calme Presto tragico Francis Poulenc (1899–1963)

Justine Lamb-Budge, violin Amy J. Yang, piano

INTERMISSION

Sonata in A minor, Op. 27, No. 2 ("Obsession")

Eugène Ysaÿe (1858–1931)

Prélude: Poco vivace

Danse des ombres: Sarabande (lento)

Les Furies: Allegro furioso

Malinconia: Poco lento

Justine Lamb-Budge, violin

Polonaise brillante No. 1 in D major, Op. 4

Henryk Wieniawski (1835–80)

Justine Lamb-Budge, violin Amy J. Yang, piano

Concert Duo, selections

Prequel
First Movement
Fourth Movement

Justine Lamb-Budge, violin Nathaniel West, double bass Edgar Meyer (b. 1960)

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PERFORMERS

Justine Lamb-Budge, from Philadelphia, is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Friday, March 1 at 8 p.m.

Curtis 20/21: The Music of Steven Stucky

Field Concert Hall

Stucky

Ad Parnassum

Patrick Williams, flute Juyong You, clarinet Zoë Martin-Doike, violin Arlen Hlusko, cello Ted Babcock, percussion Andrew Hsu, piano Steven Stucky, conductor

Allegro quasi andantino ("Schubert Dream")

Andrew Hsu, piano Ashley Hsu, piano

Dialoghi

Nathan Vickery, cello

Piano Quartet

Katya Poplyansky, violin Daniel Hanul Lee, viola Timotheos Petrin, cello Chelsea Wang, piano

Curtis 20/21 presents a recital of works by Steven Stucky, Curtis's 2012–13 composer-in-residence. A pre-concert interview will take place at 7:30 p.m. in Field Concert Hall with Mr. Stucky and Curtis faculty composer David Ludwig.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-FOURTH STUDENT RECITAL Curtis 20/21: The Music of Steven Stucky Friday, March 1 at 8 p.m. Field Concert Hall

Ad Parnassum

Steven Stucky (b. 1949)

Patrick Williams, flute Juyong You, clarinet Zoë Martin-Doike, violin Arlen Hlusko, cello Ted Babcock, percussion Andrew Hsu, piano Steven Stucky, conductor

Allegretto quasi andantino (Schubert Dream)

Andrew Hsu, piano Ashley Hsu, piano

Dialoghi

Nathan Vickery, cello

(continued)

Piano Quartet

Katya Poplyansky, violin Daniel Hanul Lee, viola Timotheos Petrin, cello Chelsea Wang, piano

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Tonight's program is part of a week-long residency—consisting of coachings, lessons, and a recital—led by Steven Stucky,

Curtis's 2012–13 composer-in-residence.

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This evening's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

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PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Ashley Hsu, from Fremont, Calif., is a student of Meng-Chieh Liu and entered Curtis in 2010.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL
Saturday, March 2 at 8 p.m.
Graduation Recital—Nigel Armstrong, violin

Bach Partita No. 2 in D minor, BWV 1004

Bartók Sonata for Solo Violin

Nigel Armstrong, violin

Schubert Fantasy in C major, D. 934

Nigel Armstrong, violin Alexander Ullman, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-FIFTH STUDENT RECITAL Graduation Recital—Nigel Armstrong, violin Saturday, March 2 at 8 p.m. Field Concert Hall

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Partita No. 2 in D minor, BWV 1004

Johann Sebastian Bach

(1685-1750)

Allemande Courante

Sarabande

Gigue

Chaconne

Sonata for Solo Violin

Béla Bartók

(1881–1945)

Tempo di ciaccona

Fuga: Risoluto, non troppo vivo

Melodia: Adagio

Presto

Nigel Armstrong, violin

INTERMISSION

Fantasy in C major, D. 934

Franz Schubert (1797–1828)

Nigel Armstrong, violin Alexander Ullman, piano

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PERFORMERS

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS Monday, March 4 at 8 p.m.

Field Concert Hall

Golijov Mariel

Gabriel Cabezas, cello Ted Babcock, percussion

Poulenc Sextet

Moonyoung Yoon, flute Alexander Vvedenskiy, oboe Samuel Boutris, clarinet Brigid Babbish, bassoon Sarah Boxmeyer, horn Bryan Anderson, piano

Schubert Sonata in A Major, D. 574

Ye-Rang Kim, violin Jungeun Kim, piano

Quartet in A minor, D. 804 ("Rosamunde")

Katya Poplyansky, violin

Lifan Zhu, violin Sung Jin Lee, viola Summer Hu, cello

Sowerby Pageant

Caroline Robinson, organ

Wednesday, March 6 at 8 p.m. Woodwind Department Recital Field Concert Hall

Milhaud Symphonie de chambre No. 5, Op. 75

("Dixtuor d'instruments à vent")

Mozart Serenade in B-flat Major, K. 361

("Gran Partita")

R. Strauss Serenade in E-flat Major, Op. 7

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 WELLS FARGO FAMILY CONCERT SERIES

Sunday, March 3 at 2 and 4 p.m. Gould Rehearsal Hall, Lenfest Hall



INTRODUCTION TO THE PERCUSSION FAMILY

Program to include:

"Story" from Living Room Music

John Cage (1912–92)

Ted Babcock, percussion
Yi Fei Fu, percussion
Tomasz Kowalczyk, percussion
Won Suk Lee, percussion

Excerpts from:

Rogosanti

James Wood (b. 1953)

Tomasz Kowalczyk, percussion

(continued)

AUTOGRAPHS



The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-SIXTH STUDENT RECITAL Monday, March 4 at 8 p.m. Field Concert Hall

Sonata in A major, D. 574

Allegro moderato Scherzo: Presto Andantino Allegro vivace

> Ye-Rang Kim, violin Jungeun Kim, piano

Pageant

Leo Sowerby (1895–1968)

Caroline Robinson, organ

Franz Schubert (1797–1828)

Sextet

Allegro vivace Divertissement Finale Francis Poulenc (1899–1963)

Moonyoung Yoon, flute Alexander Vvedenskiy, oboe Samuel Boutris, clarinet Brigid Babbish, bassoon Sarah Boxmeyer, horn Bryan Anderson, piano

INTERMISSION

Mariel

Osvaldo Golijov (b. 1960)

Gabriel Cabezas, cello Ted Babcock, percussion

Quartet in A minor, D. 804 ("Rosamunde")

Schubert

Allegro ma non troppo Andante Menuetto: Allegretto Allegro moderato

> Katya Poplyansky, violin Lifan Zhu, violin Sung Jin Lee, viola Summer Hu, cello ('12)



Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACHES

The Poulenc sextet was prepared by Michael Rusinek.

The Schubert quartet was prepared by Steven Tenenbom.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Brigid Babbish, from Bloomfield Hills, Mich., is a student of Daniel Matsukawa and entered Curtis in 2011.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2008.

Sung Jin Lee, from Seoul, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

Summer Hu (Cello '12), guest artist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL Wednesday, March 6 at 8 p.m. Woodwind Department Recital Field Concert Hall

Milhaud Symphonie de chambre No. 5, Op. 75

("Dixtuor d'instruments à vent")

Mozart Serenade in B-flat Major, K. 361

("Gran Partita")

Strauss Serenade in E-flat Major, Op. 7

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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FIFTY-SEVENTH STUDENT RECITAL

Woodwind Department Recital Richard Woodhams, conductor Wednesday, March 6 at 8 p.m. Field Concert Hall

Serenade in E-flat major, Op. 7

Niles Watson, flute
Brendan Dooley, flute
Alexander Vvedenskiy, oboe
Corbin Stair, oboe
Stanislav Chernyshev, clarinet
Hongmin Fan, clarinet
Brigid Babbish, bassoon

Richard Strauss (1864–1949)

Wade Coufal, bassoon
Keith Buncke, contrabassoon
Levente Varga, horn
Eric Huckins, horn
Austin Larson, horn
Maureen Young, horn

Symphonie de chambre No. 5, Op. 75 ("Dixtuor d'instruments à vent")

Rude Lent

Violent

Niles Watson, flute Brendan Dooley, piccolo Joshua Lauretig, oboe William Welter, English horn Juyong You, clarinet Darius Milhaud (1892–1974)

Guangyao Xue, clarinet Wade Coufal, bassoon Brigid Babbish, bassoon Sarah Boxmeyer, horn Maureen Young, horn

Serenade in B-flat major, K. 361 ("Gran partita")

Largo-Molto allegro

Menuetto

Adagio

Menuetto: Allegretto

Romanze: Adagio-Allegretto

[Thema mit Variationen: Andante]

Finale: Molto allegro

Alexander Vvedenskiy, oboe

Beverly Wang, oboe

Juyong You, clarinet Samuel Boutris, clarinet

Stanislav Chernyshev, basset horn

Guangyao Xue, basset horn

Julia Harguindey, bassoon

Wolfgang Amadeus Mozart (1756–91)

Catherine Chen, bassoon
Dana Cullen, horn
Sarah Boxmeyer, horn
Eric Huckins, horn
Levente Varga, horn
Alexander Jacobsen, double bass



This evening's program will be performed without intermission.

Photographic and recording equipment may not be used in Field Concert Hall.

Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Brigid Babbish, from Bloomfield Hills, Mich., is a student of Daniel Matsukawa and entered Curtis in 2011.

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Keith Buncke, from Lake Oswego, Ore., is a student of Daniel Matsukawa and entered Curtis in 2011.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and entered Curtis in 2012.

Joshua Lauretig, from Beachwood, Ohio, is a student of Richard Woodhams and entered Curtis in 2012.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

Niles Watson, from Damascus, Md., is a student of Jeffrey Khaner and entered Curtis in 2011.

William Welter, from Crescent, Iowa, is a student of Richard Woodhams and entered Curtis in 2012.

Guangyao Xue, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Richard Woodhams (Oboe '68), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, March 8 at 5:15 p.m. Gould Rehearsal Hall, Lenfest Hall

The Curtis Collegium, conducted by Matthew Glandorf, will present works by Handel, Telemann, and Vivaldi.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

FIFTY-EIGHTH STUDENT RECITAL

Curtis Collegium Matthew Glandorf, conductor Friday, March 8 at 5:15 p.m. Gould Rehearsal Hall, Lenfest Hall

"Tornami a vagheggiar, te solo vuol' amar" from *Alcina*

George Frideric Handel (1685–1759)

Alize Rozsnyai, soprano Curtis Collegium

Concerto for Two Horns, TWV 52:Es1 Georg Philipp Telemann

Allegro

(1681-1767)

Largo Vivace

> Eric Huckins, horn Levente Varga, horn Curtis Collegium

Gloria, RV 589, selections

Gloria in excelsis Deo

Laudamus te

Gratias agimus tibi

Propter magnam gloriam

Domine Deus, rex coelestis

Domine Fili unigenite

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

Quoniam tu solus sanctus

Alize Rozsnyai, soprano May Chen, soprano Chelsea Cylinder, soprano Angela Bey, alto Curtis Collegium

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.



The Vivaldi performance represents the culmination of Alize Rozsnyai's Community Artists Program (CAP) project. Her collaboration with Friends Select School was overseen by Curtis faculty and CAP mentor Matthew Glandorf.

Antonio Vivaldi (1678–1741)

SOLOISTS AND CONDUCTOR

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Alize Rozsnyai, from San Diego, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2009.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Matthew Glandorf (Organ '91), faculty

May Chen, guest artist

Chelsea Cylinder, guest artist

Angela Bey, guest artist

CURTIS COLLEGIUM

Violin Oboe

Nigel Armstrong William Welter

Emma Steele Trumpet

Viola Nozomi Imamura

Yoshihiko Nakano

Cello Eric Huckins
Levente Varga

Timotheos Petrin Levente Varga

Double Bass Continuo

Robin Kesselman Bryan Anderson

Chorus listing is included on the text and translation insert.

NEXT STUDENT RECITAL

Friday, March 8 at 8 p.m.

Graduation Recital—Richard Lin, violin

Field Concert Hall

Beethoven Sonata No. 8 in G major, Op. 30, No. 3

Respighi Sonata in B minor

Richard Lin, violin Kate Liu, piano

Psathas Gyftiko

Richard Lin, violin

Tchaikovsky Sérénade mélancolique, Op. 26

Waxman Carmen Fantasy

Richard Lin, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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FIFTY-NINTH STUDENT RECITAL Graduation Recital—Richard Lin, violin Friday, March 8 at 8 p.m. Field Concert Hall

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Sonata No. 8 in G major, Op. 30, No. 3

Ludwig van Beethoven

Allegro assai

(1770-1827)

Tempo di minuetto, ma molto moderato e grazioso

Allegro vivace

Sonata in B minor

Ottorino Respighi

(1879–1936)

Moderato

Andante espressivo

Passacaglia: Allegro moderato ma energico

Richard Lin, violin Kate Liu, piano

INTERMISSION

Gyftiko

John Psathas (b. 1966)

Richard Lin, violin

Sérénade mélancolique, Op. 26

Peter Ilich Tchaikovsky (1840–93)

Carmen Fantasy

Franz Waxman (1906–67)

Richard Lin, violin Jungeun Kim, piano

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PERFORMERS

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

NEXT STUDENT RECITALS

Saturday, March 9 at 8 p.m.

Field Concert Hall

Abe Prism Rhapsody

Másson Prim

Won Suk Lee, percussion Yoni Levyatov, piano

Bazzini La ronde des lutins, Op. 25

Chopin Nocturne in C-sharp minor for Piano, Op. Post.,

arranged by Nathan Milstein

Ji-Won Song, violin Jungeun Kim, piano

Beethoven Sonata No. 18 in E-flat major, Op. 31, No. 3

Ying Li, piano

Brahms Quartet No. 3 in C minor, Op. 60

Hannah Ji, violin

Kensho Watanabe, viola Tessa Seymour, cello Andrew Hsu, piano

Paganini Caprices, Op. 1

Ji-Won Song, violin

Weiss Partita in G minor

Gideon Whitehead, guitar

Graduation Recital—Jiuming Shen, piano Sunday, March 10 at 8 p.m. Field Concert Hall

J. S. Bach Prelude and Fugue in G minor, BWV 885,

from Das Wohltemperierte Klavier, Teil 2

Beethoven Sonata No. 30 in E major, Op. 109

Chopin Polonaise-Fantasie in A-flat major, Op. 61

Debussy Estampes

Mussorgsky Pictures at an Exhibition

Jiuming Shen, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTIETH STUDENT RECITAL Saturday, March 9 at 8 p.m. Field Concert Hall

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Prim

Áskell Másson (b. 1953)

Won Suk Lee, snare drum

Prism Rhapsody

Keiko Abe (b. 1937)

Won Suk Lee, marimba Yoni Levyatov, piano

Nocturne in C-sharp minor for Piano, Op. Post., arranged by Nathan Milstein

Frédéric Chopin (1810–49)

Ji-Won Song, violin Jungeun Kim, piano

No. 21 in A major: "Amoroso" from Caprices, Op. 1

Nicolò Paganini (1782–1840)

Ji-Won Song, violin

La ronde des lutins, Op. 25

Antonio Bazzini (1818–97)

Ji-Won Song, violin Jungeun Kim, piano

INTERMISSION

Partita in G minor

Sylvius Leopold Weiss (1686–1750)

Andante

Courante

Paysane

Polonaise

Gigue

Gideon Whitehead, guitar

Sonata No. 18 in E-flat major,

Op. 31, No. 3

Allegro

Scherzo: Allegretto vivace

Menuetto: Moderato e grazioso

Presto con fuoco

Ying Li, piano

Ludwig van Beethoven (1770–1827)

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PERFORMERS

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Ji-Won Song, from Seoul, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2007.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Jiuming Shen, piano Sunday, March 10 at 8 p.m. Field Concert Hall

J. S. Bach Prelude and Fugue in G minor, BWV 885,

from Das Wohltemperierte Klavier, Teil 2

Beethoven Sonata No. 30 in E major, Op. 109

Chopin Polonaise-Fantasie in A-flat major, Op. 61

Debussy Estampes

Mussorgsky Pictures at an Exhibition

Jiuming Shen, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-FIRST STUDENT RECITAL Graduation Recital—Jiuming Shen, piano Sunday, March 10 at 8 p.m. Field Concert Hall

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Sonata No. 30 in E major, Op. 109

Vivace, ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

Ludwig van Beethoven (1770–1827)

Prelude and Fugue in G minor, BWV 885 Johann Sebastian Bach from Das Wohltemperierte Klavier, Teil 2 (1685-1750)

Estampes

Pagodes La soirée dans Grenade Jardins sous la pluie Claude Debussy (1862–1918)

Polonaise-Fantaisie in A-flat major, Op. 61

Frédéric Chopin (1810–49)

Jiuming Shen, piano

INTERMISSION

Pictures at an Exhibition

Promenade

The Gnome—Promenade

The Old Castle

Promenade

Tuileries

Bydlo

Promenade

Ballet of Unhatched Chicks

Samuel Goldenberg and Schmuyle

Promenade

The Market Place at Limoges

Catacombs

Baba-Yaga's Hut

The Great Gate of Kiev

Jiuming Shen, piano

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PERFORMER

Jiuming Shen, from Dalian, China, is a student of Seymour Lipkin and entered Curtis in 2008.

Modest Mussorgsky (1839 - 81)

NEXT STUDENT RECITAL Tuesday, March 12 at 5:15 p.m. Field Concert Hall

Schumann Carnaval, Op. 9

Wei Luo, piano

Walton Viola Concerto

Shuangshuang Liu, viola Elena Jivaeva, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS WEEK AT CURTIS

Monday, March 11 at 8 p.m., Perelman Theater at the Kimmel Center Curtis Chamber Orchestra
Vinay Parameswaran, conductor
Jaime Laredo, violin ('59), conductor
Jennifer Koh, violin ('02)

The 2013 Curtis On Tour program juxtaposes old and new, with Bach's Concerto for Two Violins paired with Philadelphia premieres by Philip Glass, David Ludwig ('01), and Anna Clyne. Renowned violinists Jaime Laredo and Jennifer Koh join the Curtis Chamber Orchestra, with Mr. Laredo sharing conducting duties with Vinay Parameswaran.

This project is supported in part by an award from the National Endowment for the Arts.

Tickets and more information: (215) 569-8080, www.pcmsconcerts.org

Curtis Opera Theatre presents Britten's Owen Wingrave Wednesday, March 13 at 7:30 p.m.
Friday, March 15 at 8 p.m.
Sunday, March 17 at 2:30 p.m.
Perelman Theater at the Kimmel Center

Presented in association with Opera Philadelphia and the Kimmel Center for the Performing Arts.

George Manahan, conductor Daniel Fish, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in English with supertitles.

Tickets: \$20-\$140; Ticket Philadelphia: (215) 893-1999 or www.operaphila.org/tickets

This production is funded, in part, through support from the Dolfinger-McMahon Foundation, The Horace W. Goldsmith Foundation, the National Endowment for the Arts, and the William Penn Foundation.

CURTIS ON TOUR/TWO X FOUR

Vinay Parameswaran, conductor Jaime Laredo, violin [59] Jennifer Koh, violin [62] Monday, March 11, 2013, at 8 p.m. Perelman Theater at the Kimmel Center

Concerto in D minor, BWV 1043

Vivace

Largo, ma non tanto

Allegro

Jaime Laredo, violin Jennifer Koh, violin Curtis Chamber Orchestra Johann Sebastian Bach

(1685 - 1750)

Echorus

Seasons Lost

Winter unum Spring duo Summer (tertius) Fall (quartus)

Jaime Laredo, violin

Jennifer Koh, violin Gurtis Chamber Orchestra Vinay Parameswaran, conductor

INTERMISSION

Prince of Clouds

Jaime Laredo, violin Jennifer Koh, violin Curtis Chamber Orchestra Vinay Parameswaran, conductor

Serenade for Strings in C major, Op. 48

Pezzo in forma di sonatina

Valse

Elégie

Finale (Tema Russo)

Curtis Chamber Orchestra Jaime Laredo, conductor Philip Glass (b. 1937)

David Ludwig (01 (b. 1972)

Anna Clync (b. 1980)

Peter Ilich Tcharkovsky 1840/93

CURTIS CHAMBER ORCHESTRA

Violin

Nigel Armstrong Brendon Elliott Luosha Fang

Abigail Fayette Piotr Filochowski

Gergana Haralampieva

Hannah Ji

Nadir Khashimov

Eunice Kim Richard Lin Laura Park

Katya Poplyansky Emma Steele

Alexandra Switala

Lifan Zhu

Viola

Ye Jin Kim

Daniel Hanul Lee Ren Martin-Doike Yoshihiko Nakano

Hyeri Shin

Sang Hyun Mary Yong (10)

Cello

Oliver Aldort Youna Choi Will Chow

Timotheos Petrin

Double Bass

Timothy Dilenschneider

Nathan Paer

Harpsichord Caroline Robinson

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009

This project is supported in part by an award from the National Endowment for the Arts.

David Ludwig's Seasons Lost was co-commissioned by the Curtis Institute of Music with the generous support of Augusta and Leslie Gross-Roberto Diaz, President; The Delaware Symphony Orchestra David Amado, Music Director; and the Vermont Symphony Orchestra Jaime Laredo, Music Director.

Anna Clyne's Prince Of Clouds was co-commissioned by the IRIS Orchestra. Michael Stern, Music Director; Los Angeles Chamber Orchestra. Jeffrey Kahane, Music Director; Chicago Symphony Orchestra Association. Ricardo Muti, Music Director; and the Curtis Institute of Music with the generous support of Augusta and Leslie Gross. Roberto Díaz, President.

Vinay Parameswaran conductor

San Francisco Bay Area native Vinay Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. All students at Curtis receive ment-based full-tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow. In 2012–13. Mr. Parameswaran conducts The Magne Flute with the Curtis Opera Theatre and conducts the Vermont Symphony in four double concertos with distinguished violinists. Jamie Laredo and Jennifer Koh. He also leads concerts at the Perelman Theater, Kennedy Center, and Miller Theater with Curtis On Tour. In the summer of 2011, Mr. Parameswaran participated in the Cabrillo Festival of Contemporary Music's Conductors Institute, headed by Marin Alsop and Gustay Meier. In May 2012, he served as the cover conductor for Robert Spano during the Curtis Symphony Orchestra's residency at the Diesden Music Festival, and for Miguel Harth-Bedova at the Fort Worth Symphony. In the 2011–12 season. Mr. Parameswaran made his Curtis Opera Theatre debut conducting a double bill of works by Davies and Handel. He also led the Curtis Symphony Orchestra twice at Verizon Hall in works by Barber. Damelpour, and Ludwig. Mr. Parameswaran served as the assistant conductor of Curtis Opera. Theatre productions of Los Manados de Tuesias. The Cunning Little Vixen, and Elegy for Young Lovers. He made his Kennedy Center debut in 2011 with the Curtis 20721 ensemble. Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University where he graduated with honors in 2009.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-SECOND STUDENT RECITAL

Tuesday, March 12 at 5:15 p.m.

Field Concert Hall

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Carnaval, Op. 9

Préambule

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Réplique

Sphinxes

Papillons

A.S.C.H.-S.C.H.A.

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse allemande

Paganini: Intermezzo

Aveu

Promenade

Pause

Marche des Davidsbündler contres les Philistins

Wei Luo, piano

Robert Schumann (1810–56)

Viola Concerto

Andante comodo—Con spirito Vivo, con molto preciso Allegro moderato

> Shuangshuang Liu, viola Elena Jivaeva, piano

William Walton (1902–83)



This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.



PERFORMERS

Shuangshuang Liu, from Anhui, China, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2011.

Wei Luo, from Shanghai, is a student of Gary Graffman and Robert McDonald, and entered Curtis in 2012.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—Xiaohui Yang, piano Tuesday, March 12 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 28 in A major, Op. 101

Martin Eight Preludes

Schumann Kreisleriana, Op. 16 Xiaohui Yang, piano

Wednesday, March 13 at 8 p.m. Field Concert Hall

Works of Beethoven, Brahms, Debussy, Lansky, Liszt, and Szymanowski

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THIS WEEK AT CURTIS

Curtis Opera Theatre presents Britten's Owen Wingrave Wednesday, March 13 at 7:30 p.m.
Friday, March 15 at 8 p.m.
Sunday, March 17 at 2:30 p.m.
Perelman Theater at the Kimmel Center

Presented in association with Opera Philadelphia and the Kimmel Center for the Performing Arts.

George Manahan, conductor Daniel Fish, stage director

Fully staged production with the Curtis Symphony Orchestra, sung in English with supertitles.

Tickets: \$20-\$140; Ticket Philadelphia: (215) 893-1999 or www.operaphila.org/tickets

This production is funded, in part, through support from the Dolfinger-McMahon Foundation, The Horace W. Goldsmith Foundation, the National Endowment for the Arts, and the William Penn Foundation.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-THIRD STUDENT RECITAL Graduation Recital—Xiaohui Yang, piano Tuesday, March 12 at 8 p.m. Field Concert Hall

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Eight Preludes

Grave

Allegretto tranquillo

Tranquillo ma con moto

Allegro

Vivace

Andantino grazioso

Lento

Vivace

Sonata No. 28 in A major, Op. 101

Ludwig van Beethoven

Frank Martin

(1890 - 1974)

Etwas lebhaft, und mit der innigsten Empfindung (1770–1827)

Lebhaft, marschmäßig

Langsam und sehnsuchtsvoll-

Geschwind, doch nicht zu sehr und mit Entschlossenheit

Xiaohui Yang, piano

INTERMISSION

Kreisleriana, Op. 16

Äußerst bewegt

Sehr innig und nicht zu rasch

Sehr aufgeregt

Sehr langsam

Sehr lebhaft

Sehr langsam

Sehr rasch

Schnell und spielend

Xiaohui Yang, piano

Robert Schumann (1810–56)



PERFORMER

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

NEXT STUDENT RECITAL Wednesday, March 13 at 8 p.m. Field Concert Hall

Beethoven Romance No. 1 in G major, Op. 40

Zeyu Victor Li, violin Jungeun Kim, piano

THIS WEEK AT CURTIS

Curtis Opera Theatre presents Britten's Owen Wingrave Wednesday, March 13 at 7:30 p.m.
Friday, March 15 at 8 p.m.
Sunday, March 17 at 2:30 p.m.
Perelman Theater at the Kimmel Center

Presented in association with Opera Philadelphia and the Kimmel Center for the Performing Arts.

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-THIRD STUDENT RECITAL Wednesday, March 13 at 8 p.m. Field Concert Hall

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Romance No. 1 in G major, Op. 40

Ludwig van Beethoven (1770–1827)

Zeyu Victor Li, violin Jungeun Kim, piano

Sonata No. 3 in D minor, Op. 108

Johannes Brahms (1833–97)

Allegro Adagio

Un poco presto e con sentimento

Presto agitato

Stephen Waarts, violin Jungeun Kim, piano

Nocturne and Tarantella, Op. 28

Karol Szymanowski (1882–1937)

Stephen Waarts, violin Qing Jiang, piano

INTERMISSION

Semi-Suite

Putative Prelude Shameless Sarabande Awkward Allemande Partly Pavane

Cidean Whitehead aniton

Gideon Whitehead, guitar

No. 7: "Pour les degrés chromatiques" from Douze études

No. 10 in F minor: Allegro agitato molto

from Études d'exécution transcendante

Kate Liu, piano

Paul Lansky (b. 1944)

Claude Debussy (1862–1918)

Franz Liszt (1811–86)

Φ

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PERFORMERS

Zeyu Victor Li, from Huainan, Anhui Province, China, is a student of Aaron Rosand and entered Curtis in 2010.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Jungeun Kim, director of instrumental accompaniment

Qing Jiang, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Thursday, March 14 at 8 p.m.

Field Concert Hall

Brahms Concerto in D major, Op. 77

Christine Lim, violin Jungeun Kim, piano

Handel Sonata in G minor, HWV 364a

Corbin Stair, oboe

Catherine Chen, bassoon Bryan Anderson, harpsichord

Hindemith Der Schwanedreher: Konzert nach

alten Volkslierden En-Chi Cheng, viola

Elena Jivaeva, piano

Krebs Fantasia in F minor

Fantasia in F major Corbin Stair, oboe Bryan Anderson, organ

Milhaud Scaramouche Suite, Op. 165b

Wei Luo, piano Ying Li, piano

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Perelman Theater
Mar 13. 7:30pm
Mar 15, 8pm
Mar 17, 2:30pm

Owen Wingrave

Curtis Opera Theatre, in association with Opera Philadelphia and the Kimmel Center for the Performing Arts

ABOUT THE ARTISTS

JULIAN ARSENAULT (Owen Wingrave—March 13 and 17), from Lafayette, Calif., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: The Magic Flute (Chorus), Dido and Aeneas (Aeneas, Chorus), The Berlin Requiem (Ensemble), Elegy for Young Lovers (Gregor Mittenhofer), Faust (Valentin), Idomeneo (Chorus), The Cunning Little Vixen (Chorus), Il Signor Bruschino (Filiberto), Les Mamelles de Tirésias (Director), and La Tragédie de Carmen (Escamillo) for the Curtis Opera Theatre; and roles for Open Opera, Opera UCLA, Tanglewood Music Center, and the Chautauqua Institution.

ANDREW BOGARD (Spencer Coyle—March 13 and 17), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *The Magic Flute* (Sarastro), *I Capuleti e i Montecchi* (Capellio), *Elegy for Young Lovers* (Dr. Wilhelm Reischmann), and *Faust* (Méphistophélès) for the Curtis Opera Theatre; *A Midsummer Night's Dream* (Peter Quince) and *Long Christmas Dinner* (Cousin Brandon) at the Juilliard School; and *Gianni Schicchi* (Simone), *The Crucible* (Reverend Hale), *La bohème* (Colline), and *Le nozze di Figaro* (Bartolo) at the Chautauqua Institution.

ANNA DAVIDSON (Mrs. Julian), from Los Angeles, is a soprano studying in the opera program with Patricia McCaffrey, adjunct faculty. Credits include: The Magic Flute (Queen), I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Hilda Mack), Faust (Chorus), Apollo e Dafne (title role), Miss Donnithorne's Maggot (title role), Idomeneo (Chorus), The Cunning Little Vixen (Rooster, Jay), Il Signor Bruschino (Sofia), Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia (Rosina), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) for the Curtis Opera Theatre; and roles for the Chautauqua Institution and the Juilliard School.

ROY HAGE (General Wingrave), from Beirut, Lebanon, is a tenor studying in the opera program with Laura Brooks Rice, adjunct faculty. Credits include: *The Magic Flute* (Tamino) for the Curtis Opera Theatre; soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

SPENCER LANG (Lechmere), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *The Magic Flute* (Monostatos), *The Berlin Requiem* (Ensemble), and *Dido and Aeneas* (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

JAZIMINA MACNEIL (Kate—March 13 and 17), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: *The Magic Flute* (Third Lady, Chorus), *I Capuleti e i Montecchi* (Romeo), *Elegy for Young Lovers* (Carolina von Kirchstetten), *Faust* (Siébel), *Idomeneo* (Idamante), *The Cunning Little Vixen* (Dog), *Il Signor Bruschino* (Chorus), *Les Mamelles de Tirésias* (Newspaperwoman), *La Tragédie de Carmen* (title role), *Il barbiere di Siviglia* (Chorus), *Antony and Cleopatra* (Charmian), *La sonnambula* (Teresa), and *The Rake's Progress* (Baba the Turk) for the Curtis Opera Theatre; and roles for the Manhattan School of Music and Aspen Music Festival and School.

JAMEZ MCCORKLE (Owen Wingrave – March 15), from New Orleans, is a baritone studying in the voice program with Ruth Falcon, adjunct faculty. Credits include: *The Magic Flute* (Chorus) for the Curtis Opera Theatre; and roles for Music Academy of the West, International Vocal Arts Institute, and Loyola University.

JARRETT OTT (Narrator) from Pen Argyl. Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *The Magic Flute* (Priest, Chorus), *The Berlin Requiem* (Ensemble), *Dido and Aeneas* (Aeneas, Chorus), *I Capuleti e i Montecchi* (Chorus), *Elegy for Young Lovers* (Gregor Mittenhofer), *Faust* (Valentin), *Idomeneo* (Chorus), *The Cunning Little Vixen* (Harasta), *Il Signor Bruschino* (Filiberto), and *Les Mamelles de Tirésias* (Husband) for the Curtis Opera Theatre; and roles for Oberlin in Italy and the Chautauqua Institution.

ANTHONY REED (Spencer Coyle—March 15), from Alexandria, Minn., is a bass studying in the opera program with William Stone, adjunct faculty. Credits include: *The Magic Flute* (Sarastro) for the Curtis Opera Theatre, performances with the Wolf Trap Opera Studio and the Johanna Meier Opera Theater Institute; soloist with the University of Wisconsin—Eau Claire Symphony Orchestra; and roles for Seagle Music Colony and the University of Wisconsin—Eau Claire.

SHIR ROZZEN (Miss Wingrave), from Karmey-Yosef, Israel, is a mezzo-soprano studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Magic Flute (Third Lady, Chorus), Dido and Aeneas (Dido), Faust (Marthe), Idomeneo (Chorus), The Cunning Little Vixen (Forester's Wife, Owl), If Signor Bruschino (Marianna), Les Mamelles de Tirésias (Chorus), Il barbiere di Siviglia (Berta), Antony and Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Mother Goose), Il viaggio a Reims (Delia). Wozzeck (Chorus), The Medium (Mrs. Nolan), and Don Giovanni (Chorus) for the Curtis Opera Theatre; and roles for the Washington National Opera's Institute for Young Singers.

RACHEL STERRENBERG (Mrs. Coyle), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include *The Magic Flute* (Pamina), *Dido and Aeneas* (Spirit, Chorus) for the Curtis Opera Theatre; *La bohème* (Musetta) and *Roméo et Juliette* (Juliette) for the University of Kentucky Opera Theatre; roles for the Chautauqua Institution; and concert performances of Fiordiligi in *Così fan tutte* with the Hamilton-Fairfield Symphony Orchestra.

NIAN WANG (Kate – March 15), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: *The Magic Flute* (Second Lady, Chorus), *Dido and Aeneas* (First Witch. Chorus), *I Capuleti e i Montecchi* (Romeo), and *Faust* (Siébel) for the Curtis Opera Theatre; and *L'Enfant et les sortilèges* (Chinese Cup, Female Cat. Shepherd, and Squirrel) and *Song from the Uproar* (Mother) for the Bard Conservatory Opera.

THE PHILADELPHIA BOYS CHOIR AND CHORALE, led by music director Jeffrey R. Smith, maintains an extensive concert schedule throughout the Mid-Atlantic region as well as an illustrious international touring program. Recent and upcoming venues include Carnegie Hall. the Kimmel Center, the Mann Center for Performing Arts, and the Academy of Music. PBCC has collaborated with the Philadelphia Orchestra, Pennsylvania Ballet, Opera Company of Philadelphia, Curtis Institute of Music, Mendelssohn Club, Vox Amadeus, and Chamber Orchestra of Philadelphia, and Peter Nero and the Philly POPS Television appearances include *Good Morning America*, *Saturday Night Live*, and *The Today Show*.

KENSHO WATANABE (assistant conductor) entered the Curtis Institute of Music in 2010 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. Recent conducting experiences include performances with the Curtis Symphony Orchestra of works by Higdon and Tchaikovsky in Verizon Hall, and the world premiere of Danielpour's *Consecration* for soprano and chamber orchestra. Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra and the music director of Yale's Berkeley College Orchestra.

JORDAN FEIN (assistant stage director) is a New York-based theater and opera director. At Curtis Jordan recently directed DIDO+, and has assisted directors Emma Griffin (*The Cunning Little Vixen* and *I Capuleti-e i Montecchi*) and Chas Rader-Shieber (*Elegy for Young Lovers*). Most recently he directed Edward Albee's *The Zoo Story* and Lisa D'Amour's *Anna Bella Eema* at the acclaimed Williamstown Theater Festival. Other credits include *Queen of the May* (Galapagos Art Space, Brooklyn), *Rags Parkland* (Ars Nova Ant Fest), *Edibles Inc.* (Incubator Arts Project), *The Maid*s (Fourth Street Theatre), and *The Sunderband* (Shelby Company).

RALPH BATMAN (managing director of Vocal Studies and the Curtis Opera Theatre) joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

PRODUCTION CREDITS

Assistant Conductor Kensho Watanabe

Assistant Stage Director

Musical Preparation

Jordan Fein

Susan Nowicki

Lisa Keller

Donald St. Pierre

Rehearsal Pianists Lisa Keller

Reese Revak
Donald St. Pierre

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Lights up



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C.H.H.PARRY (1848-1918) Fantasia & Fugue in G

Four Early English Pieces: What care you? (Bull) – My Lady Carey's Dompe (anon) – Ut.Re.Mi.(anon) – Coranto "Battle" (Bull)

J.S.BACH (1685-1750) Trio Sonata no 1 BWV 525

Allegro – Adagio – Allegro

J.BONNET (1884-1944) Variations de Concert

Intermission

Celebrating the 200th anniversary of the birth of Richard Wagner: operatic transcriptions by Edwin Lemare

Prelude to Act 3 from Lohengrin

"Siegfried's Journey down the Rhine" from Götterdämmerung

"Pilgrim's Chorus" from Tannhäuser

"The Ride of the Valkyries" from *Die Walküre*

Overture to Rienzi

All toket holders to this event are invited to attend a pre-concert lecture with Michael Barone, host of American Public Media's P.PEDREAMS, and Thomas Trotter at 2 15om in Verton Hall.

IOMAS TROTTER is one of Britain's most dely admired musicians. The excellence his musicianship is reflected internationally his musical partnerships. He performs soloist with, amongst many others, the Inductors Riccardo Chailly, Bernard Haitink, Charles Mackerras, and Sir Simon Rattle. has performed in Berlin's Philharmonie, the ewandhaus in Leipzig, the Concertgebouw Amsterdam, the Musikverein and the onzerthaus in Vienna, and London's Royal stival Hall. He has played inaugural concerts places such as the Princeton University napel USA, Auckland Town Hall in New aland, the Royal Albert Hall London, and oscow's International Performing Arts entre. In May 2002 he was the recipient of e Royal Philharmonic Society award for Best strumentalist, the first organist ever to win this vard.

Thomas Trotter was appointed Birmingham ty Organist in 1983 in succession to Sir eorge Thalben-Ball, and he is also Organist St Margaret's Church, Westminster Abbey d Visiting Fellow in Organ Studies at the

Royal Northern College of Music. Earlier in his career he was organ scholar at King's College, Cambridge, winning the First Prize at the St Albans International Organ Competition in his final year. He received an Honorary Doctorate from Birmingham City University in 2003 and from Birmingham University in 2006.

Alongside his regular recitals in Birmingham, Thomas Trotter tours on four continents and plays at many international festivals such as Bath, Salzburg, Edinburgh and the BBC Proms. He is an active recording artist, appearing on the Decca, Hyperion, Regent and Chandos labels. Forthcoming engagements include Covent Garden (Poulenc's Organ Concerto with the Royal Ballet), the UK premiere of Poul Ruders's Organ Symphony, at the Christus Kirche Dresden, Lapau Organ Festival and Turku in Finland, St Petersburg, Mannheim, and the Vasteras Organ Festival in Sweden.



Aurora Series for Chamber Opera at the Perelman Theater Owen Wingrave

Curtis Opera Theatre, in association with Opera Philadelphia and the Kimmel Center for the Performing Arts

Perelman Theater Wednesday, March 13 | 7:30pm Friday, March 15 | 8:00pm Sunday, March 17 | 2:30pm



Benjamin Britten, music Myfanwy Piper, text (after Henry James)

Curtis Opera Theatre Curtis Symphony Orchestra

George Manahan, conductor Daniel Fish, stage director Laura Jellinek, scenic designer Tilly Grimes, costume designer Mark Barton, lighting designer Andrew Lazarov, video designer

This program will run approximately two hours and 15 minutes, including one 20-minute intermission.

This production is funded, in part, through support from the Dolfinger-McMahon Foundation, The Hora W. Goldsmith Foundation, the National Endowment for the Arts, and the William Penn Foundation.

Opera Philadelphia's Aurora Series is underwritten by the Wyncote Foundation.

CAST

Owen Wingrave
Spencer Coyle
Lechmere
Miss Wingrave
Mrs. Coyle
Mrs. Julian
Kate
Gen. Wingrave
Narrator
Chorus

March 13 and 17

Julian Arsenault
Andrew Bogard
Spencer Lang
Shir Rozzen
Rachel Sterrenberg
Anna Davidson
Jazimina MacNeil
Roy Hage
Jarrett Ott
Members of the
Philadelphia Boys Choir

March 15

Jamez McCorkle
Anthony Reed
Spencer Lang
Shir Rozzen
Rachel Sterrenberg
Anna Davidson
Nian Wang
Roy Hage
Jarrett Ott
Members of the
Philadelphia Boys Choir



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SYNOPSIS ACT I

During the Prologue, a succession of family portraits is seen at Paramore, the Wingrave family home.

At his military establishment, Coyle is instructing Owen and Lechmere on military tactics. Owen expresses his dislike of war, which goes against his family tradition of armed service. Coyle tells him that he must change his attitude toward war or face his family's disapproval. After he leaves, Coyle questions Owen's decision.

At Hyde Park, Owen reflects on his disdain for war and the strength of these feelings. Meanwhile in London, his aunt, Miss Wingrave, expresses her disappointment to Coyle that her nephew would refuse to do his family duty and hopes that he will change his mind when he returns to the family estate at Paramore.

Back at Coyle's establishment, Lechmere, Coyle, and Mrs. Coyle make one last attempt to change Owen's mind but they are unsuccessful. Coyle tells Owen that his aunt has instructed him to return to Paramore. Owen arrives at the family home to find Mrs. Julian and her daughter Kate, family friends, awaiting him along with his aunt and his grandfather, General Sir Philip Wingrave.

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All are concerned at his disgrace of the family. Over the next week, Owen is relentlessly attacked for his decision by Sir Philip, Kate, Miss Wingrave and Mrs Julian.

The Coyles and Lechmere arrive at Paramore. They are shocked by the way Owen's family is treating him, but regardless try to persuade him once more to come around to their way of thinking. The tension in the house causes Coyle to talk of ghosts of the Wingrave ancestors in th house. With all of the guests gathered at dinner, Sir Philip and Miss Wingrave demand that Ower adhere to family tradition. Owen finally states that given the opportunity, he would make war a criminal offense.

ACT II

A narrator sings of a past episode in the family, when a Wingrave boy refused to fight when cha lenged and was deemed a coward. His father took him into a room and struck him, killing the boy. Later the father was found dead in the sam room but with no wounds.

Still at Paramore, Owen and Coyle discuss this story as they walk by the room where the deaths took place. Sir Philip demands a private meeting with Owen, and Coyle notes the similar ties between the father in the story and Sir Philip and the son and Owen. After the meeting, Ower says that he has been disinherited. Mrs. Julian weeps, stating that she had hoped that Owen and her daughter would be married. Lechmere takes the opportunity to flirt with Kate and she encourages him. The guests disperse, leaving Owen alone to reassert his decision, saying that he has found strength in peace and not war. Kate reappears, and they discuss with regret the loss of their future together. However, any thoughts of reconciliation are dashed when she once again calls him a coward. She challenges him to sleep in the "haunted" room. Initially refus ing, Owen agrees after several more taunts from Kate, saying that she can lock him in the room.

The Coyles discuss their unease. Unable to sleep, Lechmere comes to tell them of the challenge that he overheard Kate give to Owen. Mrs Coyle expresses her concern but Coyle secretly hopes that the challenge will prove Owen's family wrong about him. They hear Kate scream from outside the "haunted" room. As the entire household rushes to the door, Kate regrets the challenge she made to Owen. When they enter the room, they find Owen lying dead on the floor as the narrator is heard once more, singing of the unwavering Wingrave boy.

ROGRAM NOTES

senjamin Britten's extensive and vitally important peratic output, spanning 32 years, tended to enter on, if not actually celebrate, the outsider. Its nonconformist hero might be presented as kind of existentialist cipher, as in *Billy Budd*, idden in a ghost story in *Turn of the Screw*; r, bravely, revealed as the societal outlier in his nal work for the musical stage, *Death in Venice*. *Dwen Wingrave*, the tale of a young man outcast om his aristocratic family for his pacifist views, ollows the pattern.

The story of Owen Wingrave incubated the composer's imagination for many years. te first encountered the original Henry James tory in the early 1950s at the same time he vas working on his operatic version of the uthor's Turn of the Screw, but it was not until 967 that he seized upon an opportunity to et it to a score, when the BBC commissioned im to write an opera for television. This kind of operatic presentation was not a first, by the vay; that honor belongs to Curtis's own Gian Carlo Menotti, whose Amahl and the Night Visitors, written for NBC television in 1951, has become a holiday classic. Britten's much more :hallenging musical language might preclude such widespread popularity, but promises a ar more profound experience. The composer vas at the height of his considerable abilities is an orchestral craftsman at the time, freely porrowing techniques from twelve-tone theory, Balinese gamelan, and Baroque opera. It all plends seamlessly, supporting the drama with azor-sharp incisiveness and treating the ears o a beautiful balance of paradoxically disparate sounds.

The title character in Owen Wingrave is an alien in his own world in at least two ways.

Primarily, he is the pacifist amidst a proudly

militaristic and jingoistic British family, but Britten's own life experience suggests a second track. The central philosophy of Owen Wingrave is that war is an inherently illogical concept, kept alive by insular and irrelevant tradition. Britten was a lifelong pacifist, and was even a conscientious objector during World War Two. This was a hugely unpopular position in a Britain fighting for its very life, and put the composer at risk for jail time. The libretto is filled with language that brands the pacifist as an outsider, as Owen is declared to be "strange," "mad," and even "obscene." An underlying, ultimately speculative theme in Owen Wingrave reflects the composer's homosexuality. This was a tricky subject even in the late 1960s; the Stonewall riots, considered the flash point of the gay rights movement, did not occur until the Spring of 1969, just as Britten was finishing the opera.

But one prominent contemporary circumstance did fit neatly in with the opera's message. This was the anti-war movement, with the Vietnam War raging at its horrifying apex. Owen's words could have been an anthem for the protesters: "Courage in war is false; courage in peace, the kind poets know, wins everything."

But perhaps even an idealist such as Britten could have recognized that those sentiments might echo with some irony, or even naiveté. Owen's final act, accepting the dare to spend the night in the haunted room of his ancestral home, is a metaphor for the folly of war. Despite his reasoned, if passionate defense of pacifism, he yields to emotion and pride, and pays with his life. It is as if Britten, who never really compromised his own principles, at least acknowledged the deep complexity and intrinsically flawed nature of humanity.

-Peter Burwasser



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Curtis's innovative programs encourage students to perform often and hone 21st-century musical skills, and the school's facilities offer superb spaces for music-making, as well as state-of-the-art technologies to enhance learning. Students perform internationally with Curtis On Tour, in addition to more than 150 performances in and around Philadelphia each year. When they graduate, they become musical leaders, making a profound impact on music around the globe.

The Curtis Opera Theatre, under the artistic direction of Mikael Eliasen, works with established professional directors and designers to create fresh interpretations of standard repertoire and contemporary works. All of Curtis's 25 voice and opera students are cast repeatedly each season, receiving a rare level of performance experience. As a result Curtis graduates have sung with opera companies all over the world, including La Scala, Covent Garden, the Vienna Staatsoper, Houston Grand Opera, the San Francisco Opera, and the Metropolitan Opera. More information is at www.curtis.edu.

OPERA PHILADELPHIA is committed to embracing innovation and developing opera for the 21st century. The Opera creates outstanding productions of both classic and new operatic works that resonate within the community, assembles the finest international creative artists, and presents a wide array of programming that educates, deepens, and diversifies the opera audience in Philadelphia and beyond. Performance offerings include large-scale works at the historic Academy of Music, intimate chamber operas as part of the Aurora Series for Chamber Opera at the Perelman Theater, and frequent community performances which focus on creative partnerships and enhanced accessibility. The remainder of the 2012-13 season features remaining productions of The Magic Flute at the Academy of Music and the Philadelphia premiere of Thomas Adès' Powder Her Face and Curtis Opera Theatre's Owen Wingrave, both part of the Aurora Series at the Perelman Theater. For information, call 215-732-8400 or visit www.operaphila.org.

Owen Wingrave marks the sixth annual production in which the Curtis Opera Theatre has joined with both Opera Philadelphia and Kimmel Center Presents in presenting opera at the Perelman Theater. Through this endeavor, the accomplished young artists at Curtis present an important piece of repertoire that is marketed to enthusiastic, opera-loving audiences at both Opera Philadelphia and the Kimmel Center.

GEORGE MANAHAN (conductor) is music director of the American Composers Orchestra and the Portland Opera. His esteemed career embrace everything from opera to concert, the traditional to the contemporary; and he won the prestigious Ditson Conductor's Award in 2012 for his support of American music. Mr. Manahan served as music director of the New York City Opera for fourteen seasons. As director of Orchestral Studies at the Manhattan School of Music and guest conductor at the Curtis Institute of Music, he continues to mentor young musicians. His previous Curtis Opera Theatre appearances include Antony and Cleopatra, Idomeneo, and Elegy for Young Lovers.

Mr. Manahan's guest appearances include the Orchestra of St. Luke's, the Jerusalem Symphony Orchestra, and the Hollywood Bowl; as well as the symphonies of Atlanta, New Jersey and San Francisco. A regular guest with the Music Academy of the West and the Aspen Music Festival, Mr. Manahan has also appeared with the Bergen and Casals Festivals. He has appeared with the opera companies of Seattle, Chicago, Santa Fe, and St. Louis; L'Opera National du Paris and Teatro Communale de Bologna; and with Minnesota Opera, where he served as principal conductor.

Mr. Manahan's television appearances includ productions of La bohème, Lizzie Borden, and Tosca on PBS. Under his direction, the Live from Lincoln Center telecast of New York City Opera's Madame Butterfly won a 2007 Emmy Award.

DANIEL FISH (stage director) is a New York-based artist working in theater, opera, and film. His work traffics in unlikely aesthetic combinations: revolutionizing revered dramatic classics (Shakespeare, Moliere, Odets, Rodgers and Hammerstein) through radically disorienting stagings; or finding theater where none was intended, as in the films of Nicholas Ray or the writings of David Foster Wallace and Jonathan Franzen. His productions have been seen at theaters throughout the U.S. and abroad including the McCarter Theatre (Hamlet), Yale Repertory

Theatre (*Tartuffe*), Classic Stage Company, Signature Theater, the Shakespeare Theatre Company, Incubator Arts Project, the Chocolate Factory, the Royal Shakespeare Company, Düsseldorfer Schauspielhaus, and Staatstheater Braunschweig.

Mr. Fish received a B.S. in Performance Studies from Northwestern University and has laught directing and design at the Yale School of Drama, Tisch School of the Arts at New York University, Princeton University, Bard College, and the Juilliard School. Residencies include the Baryshnikov Arts Center, the Chocolate Factory, and LMCC on Governors Island. This production of Owen Wingrave marks his debut with the Curtis Opera Theatre.

LAURA JELLINEK (scenic design) is a theater and opera designer based in New York, Recent opera and dance projects include The Cunning Little Vixen and Capuleti e i Montecchi for Curtis Opera Theatre. Messiah (Pittsburgh Symphony Orchestra), Roméo et Juiliette (Palm Beach Opera). Les Mamelles de Tirésias (Juilliard School), The Secret Agent (Center for Contemporary Opera), and Ghosts (San Francisco Ballet). Theater projects with Daniel Fish include House for Sale (The Transport Group) and A Supposedly Fun Thing... (The Chocolate Factory). Other recent theater projects include Blood Play and Buddy Cop 2 (The Debate Society), The Imaginary Invalid (Bard Summerscape), The Really Big Once (Target Margin), Samuel and Alasdair... (The Mad Ones), and What Rhymes With America (The Atlantic). She holds a B.A. in mathematics from Brown University and an M.F.A. in set design from New York University.

TILLY GRIMES (costume design) is a European designer whose American credits include Westport County Playhouse, Two Rivers Theatre, Trinity Repertory Company, La Ma Ma, Shakespeare on the Sound, Ars Nova, Clubbed Thumb, New World Stages, Here Arts Centre, New Georges, the Juilliard School, and the Curtis Opera Theatre. Awards nclude the Balsamo Grand for Emerging Immigrant Artists, The Irish Arts Design Award, and the Irish Times Theatre Award. She is co-artistic director of SavageCharm, based in London and Paris; and a seaching artist at Brown University. She received her M.F.A. from New York University.

MARK BARTON (lighting design) has created ighting designs for the Curtis Opera Theatre's Vagic Flute (2012 and 2005), Idomeneo, Wozzeck, The Rake's Progress, Ainadamar, Postcard From Viorocco, La Voix Humaine, L'Ormindo, and Albert



Herring. Off-Broadway credits include: Uncle Vanya and Elective Affinities (Soho Rep); February House and Titus Andronicus (Public Theatre); Detroit, The Big Meal, and Circle Mirror Transformation (Playwrights Horizons); Bad Jews and Look Back In Anger (Roundabout); The Select, The Sound and The Fury, and Gatz (Elevator Repair Service); The Patsy/Jonas (Transport Group); Notes From Underground (Theater for a New Audience and Yale Rep); The Shipment and Church (Young Jean Lee's Theater Company); Chair (Tfana) and No Child... (Epic Theater Ensemble/Barrow Street); and Thom Pain (DR2). Mr. Barton won a 2012 Obie Award for Sustained Excellence.

ANDREW LAZAROW (video designer), based in New York, recently designed House for Sale (Transport Group), Possibility Junkies (Theater for the New City), Lyre (Ars Nova), Uncle Vanya (P.S. 122), and Obskena (Here Arts Center). Regional credits include Titus (Washington Ensemble Theater), / Love You Because (Penfold Theater), and Sunday in the Park with George (Newstage Collective, CEA Award). He holds a B.A. in Performance Studies from Williams College and a Masters degree in Interactive Design from New York University.

MIKAEL ELIASEN (artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies). Danish-born coach and accompanist, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversun Radio, Polish State Radio, Kol Israel, Irish Radio a Television, London Records, MHS, and Suprapho Mr. Eliasen has a long association with the youngartist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States he works regularly at the Lyric Opera of Chicago, Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twen years he has taught at Chautauqua's voice progra during the summers.



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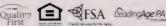
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Sir James Galway: Legacy Tour

Featuring Lady Jeanne Galway, Michael McHale, and the Galway Chamber Players

Tuesday, March 19, 7:30pm | Verizon Hall



Lady Jeanne Galway, flute Michael McHale, piano Arianna Warsaw-Fan, violin I Laura Lutzke, violin II Philip Kramp, viola Meta Weiss, cello

MOZART: Flute Quartet in D major, K. 285

DEBUSSY: Clair de Lune

FRANZ & KARL DOPPLER: Rigoletto Fantasie for Two Flutes. Op. 38

BIZET/BORNE: Carmen Fantasy (arr. James Galway)

Intermission

GOSSEC: Tambourin

M MARAIS: Le Basque

HAMILTON HARTY: In Ireland Fantasy

D OVERTON: 3 Irish Folk Songs:
Spinning Wheel
She moved through the fair

The Star of the County Down

BOLLING: Irlandaise Fugace Music from Suite for Flute and Jazz

Piano

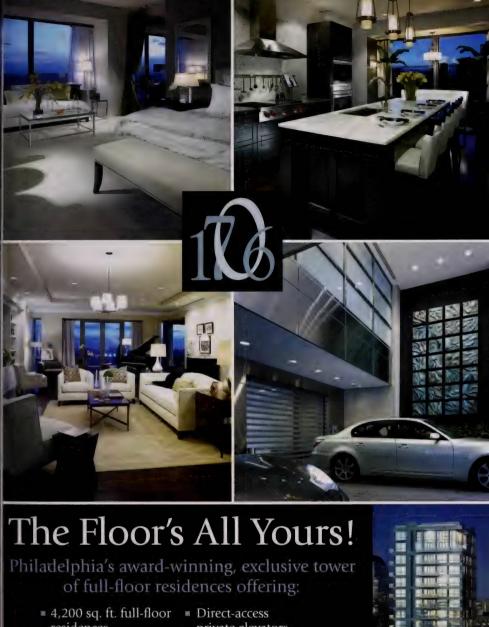
MANCINI: Pennywhistle Jig Baby Elephant Walk

PROGRAM SUBJECT TO CHANGE

Sir James Galway appears by special arrangement with IMG Artists, LLC Carnegie Hall Tower, 152 West 57th Street, 5th Floor, New York, NY 10019 www.imgartists.com www.jamesgalway.com

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SIR JAMES GALWAY is regarded as both the supreme interpreter of the classical flute repertoire and a consummate entertainer whose appeal crosses all musical boundaries.

Sir James has made himself a modern musical master whose virtuosity on the flute is equalled only by his limitless ambitions and vision. Through his extensive touring, over 30 million albums sold and his frequent international television appearances, Sir James has endeared himself to millions worldwide and is a tireless promoter of the arts.

One of the busiest men in classical music, the 2012/13 season sees Galway appearing all over the world in concert – opening the season with concerts with the Grammy award winning Emerson String Quartet in Ireland and Italy; a tour of the UK with the Orchestra of St. John's, and onto China for a collaboration with guitarist Xuefei Yang, including concerto performances at the Beijing Festival and in Hong Kong. Another highlight will be a New Year's Eve televised concert with the NY Philharmonic "Live from the Lincoln Centre".

European engagements include a tour of Italy and Austria; concerts in Russia with Yuri Bashmet and the Moscow Soloists. Following this will be 'The Legacy Tour' with Sir James and friends, stopping at major cities throughout the US, including New York, Boston, Washington DC and Los Angeles.

Spring will see Sir James performing back in Europe before touring Israel and ending the season back in the UK.

Belfast born, Sir James studied in London and Paris before embarking on his orchestral career in such prestigious orchestras such as the Sadlers Wells & Royal Covent Garden Operas, The BBC, Royal Philharmonic and London Symphony Orchestra, before taking up the coveted position of solo flautist with the Berlin Philharmonic under Herbert von Karajan.

Since launching his successful career as a soloist in 1975, his busy touring schedule sees him performing with the world's leading orchestras and most prestigious conductors. From Galway's lips have come definitive treatments of classical repertoire and masterworks by Bach, Vivaldi and Mozart. He also features contemporary music in his programs, including new flute works commissioned by him and for him by composers such as Adamo, Amram, Bolcom, Corigliano, Heath, Lieberman and Maazel. Upcoming commissioned projects include; a Double Flute

Suite for 2 flutes and piano written especially for Sir James & Lady Galway by the Northern Irish Composer, Philip Hammond; a Flute concerto by Tan Dun (to be premiered 2014); a concerto by Bill Whelan (to be premiered summer 2013); and a specially commissioned concerto by Elaine Agnew for the Ulster Orchestra & the Ulster Youth Orchestra and flute commissioned by BBC Radio 3 for the Royal Albert Hall Proms, Summer 2012.

Alongside his busy performing schedule he makes time to share his wisdom and experience with the young through the International Masterclass Series he holds each year with his wife in Switzerland. Through these, and the numerous other classes they hold worldwide throughout the year, they are able to have a hands on mentoring to the students they meet throughout their work.

Due to launch in September 2012, is the long awaited James Galway Internet Flute Encyclopaedia Tutor Series of flute lessons. This will be an interactive series of lessons, masterclasses, tips and live concerts direct on the internet for access for flute students and flute lovers of all ages.

In addition, Sir James continues commissioning new works for the flute, publishing articles, flute studies and books (his latest autobiography, entitled The Man with the Golden Flute, a Celtic Minstrel, was published by John Wiley & Son). To celebrate his legacy and commitment to flute players all over the world, he has recently collaborated with Conn-Selmer Inc, in the development of a new, high quality student flute, aptly called 'The Galway Spirit', and with Nagahara Flutes of Boston who have released a special 'Galway Gold Nagahara flute'. His website www.thegalwaynetwork.com is devoted to students and educators.

Sir James has played for such dignitaries as Queen Elizabeth II, Pope John Paul II, President Clinton, President George W. Bush, President George H.W. Bush, President Mary McAleese, Prince Charles, HRH The Princess Royal, The Empress of Japan, The Queen of Norway, Princess Diana, TRH The Earl and Countess of Wessex, TRH The Duke and Duchess of Kent, and most recently President Shimon Peres, and shared the stage with an amazing array of entertainers including Stevie Wonder, Henry Mancini, John Denver, Elton John, the Chieftains Ray Charles, Joni Mitchell, Jessye Norman, Cleo Laine and Andrea Bocelli. He performed with Pink Floyd in their memorable concert at the

Berlin Wall, was part of the Nobel Peace concert n Norway and performed at the G Seven summit nosted by Queen Elizabeth II in Buckingham Palace.

He also devotes much of his free time supporting charitable organizations such as SOS, FARA, Future Talent, Youth Music (UK), The Caron Keating Foundation, Lorin Maazel's Châteauxville Foundation, Shimon Peres Peace Center educational project and UNICEF, with which he holds the title of special representative.

Among the many honors and awards for his musical achievements are; the Recording Academy's President's Merit Award: Classic Brits Lifetime Achievement Award; numerous gold and platinum CD's and most recently inducted into the Hollywood Bowl Hall of Fame. He has been nonoured twice by Her Majesty Queen Elizabeth I, with The OBE in 1979 and again in 2001 with a Knighthood for his services to music. In December 2009, Sir James was awarded the honour of being made the first Artist Laureate of the Ulster Orchestra.

A discography of over 65 CD's with BMG Sony Classics and Deutsche Grammophon ranging from the great classics such as Mozart

& Bach, his performing on the sound track of 'Lord of the Rings' (Return of the King) a recent release "O'Reilly Street" with the Cuban timba group, Tiempo Libre, reflects his mastery of musical diversity. Recent releases include a 70th Birthday compilation of some of the Maestro's favourite collaborations: a Vivaldi DVD with I Solisti Veneti, Claudio Scimone and Lady Galway recorded live at the Palazzo Ducale in Venice, Italy - Hardy Classics; and a 12 CD Box set titled "James Galway - The Great Flute Concerto Edition" released as part of 'Sony Classical Masters' series.

Sir James lives with his wife and family in Switzerland and currently plays on the 20K 'Galway' Nagahara Flute - especially commissioned for him.

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One Earth Tour 2013: Legend

KODO, Artistic Director Tamasaburo Bando

Monday, March 25, 7:30pm | Verizon Hall



Performers:
Masaru Tsuji
Masami Miyazaki
Mitsuru Ishizuka
Kenzo Abe
Masayuki Sakamoto
Shogo Yoshii
Tsuyoshi Maeda
Rai Tateishi
Shogo Komatsuzaki
Yuta Sumiyoshi
Yosuke Inoue
Tetsumi Hanaoka
Akiko Ando

Staff:

Technical Director / Lighting Operator: Martin Lechner Stage Manager: Tatsuya Dobashi Assistant Stage Managers: Kazuki Imagai, Satoshi Nakano Company Manager: Jun Akimoto Assistant Company Managers: Yuki Kosuge, Chie Akimoto

Kodo Management: Kitamaesen Co., Ltd.

Lighting Designer: Katsuhiro Kumada

KODO

Kodo, the *taiko* drumming pioneers from Japan's remote and inspiring Sado Island, have powerful mastery over their instruments. It's a power that can be tender or explosive, delicate or thunderous. Since they burst onto the world scene in 1981, the group has roused and moved audiences around the globe, touring for months out of the year and playing thousands of concerts, performing in nearly every venue of note—from Amsterdam's Concertgebouw to Carnegie Hall, from Disney Hall to Lincoln Center, from Paris's Palais Gamier to the Berlin Philharmonie. Though steeped in tradition, Kodo turns traditional Japanese music into a stunning spectacle and a vibrant expression of artistic excellence.

Under the artistic direction of Japanese Living National

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Treasure and revered *kabuki* icon Tamasaburo Bando, the *taiko* performing arts ensemble is further refining its carefully considered stagecraft, combining the centuries-old techniques that Tamasaburo has absorbed from a lifetime on stage with the vigorous, joyful vision of *taiko* Kodo has developed over the decades, a vision that extends beyond music into movement and costume.

Kodo has thoughtfully transformed the percussive music of Japan's rural festivals and rituals of harvest and renewal. The ensemble evokes the age-old celebrations of the agricultural cycle, yet pairs ancient pieces with new compositions by respected Japanese composers—from jazz pianists to kabuki masters—and by Kodo members. Their vision has inspired performing arts ensembles worldwide, including Blue Man Group, with whom Kodo recently collaborated on a piece that garnered an International Emmy Nomination. Founders of Cirque du Soleil traveled to Sado to learn from Kodo, incorporating elements into their classic piece, "Mystère." Kodo have worked with musical lights from respected Chinese composer Tan Dun to Corsican vocal ensemble A Filetta, from the Tokyo Philharmonic to the Paris Opera. Whatever the source or inspiration, Kodo devotes long hours of intense rehearsal to each piece, demanding total commitment and profound creative drive.

The group unites this sharp focus with a dedication to a way of life; alongside rigorous rehearsing, members run long distances to train for the physical challenges of drumming. They raise rice using old hand methods, practice traditional arts like the tea ceremony, and build eco-conscious furniture. It is part and parcel of Kodo's mission: To promote and develop Japan's vibrant yet sometimes neglected traditions, roots inextricable entwined with an older way of life.

This way of life still persists on Sado. Lying many miles off of Japan's western coast, the large island was once the destination for exiles, outspoken thinkers and artists deemed politically dangerous to Japan's rulers. It became a quiet artistic, isolated hub where tradition met the forefront of Japanese culture. Today, it retains many practices of an age lost in modern, urban Japan, from the old ways of brewing much sought-after sake, to celebrations of the harvest with masked dances and stirring drums.

When Kodo's founders came to Sado in the late 1960s, they were searching for a place to make a new kind of community, a new haven for art. They were swayed by its beauty and by the strength of these roots. They lived communally, worked and played music together, turning taiko from a musical form played at festivals into high and highly athletic

art. After the group debuted in Berlin and spent most of the 1980s on tour, its founding members returned to their island home to establish Kodo Village. Now a vibrant arts hub, the village houses the ensemble and its apprentices and plays host each year to an annual Earth Celebration, a music and arts festival that brings together the many sounds and cultures Kodo encounters during its months on the road.

This urge to embrace the world's art influences Kodo's compositions and has helped them hone their presentation of their home country's distinctive roots. It has won them acclaim worldwide, and demonstrated the great flexibility and power of Japanese music and art.

TAMASABURO BANDO

Tamasaburo Bando is a leading Kabuki actor, and the most popular and celebrated *onnagata* (an actor specializing in female roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms as he received high acclaim for his many artistic endeavors. His stage direction of productions such as "Romeo & Juliet" and "*Kaijin Besso*" garnered accolades, while as a movie director he demonstrated his artistic prowess in the films "*Gekashitsu*," "*Yume no Onna*," and "*Tenshu Monogatari*," which caused a splash in the arts world. In April 2012, Bando assumed the position of Kodo's artistic director. In September 2012, he was recognized as an Important Intangible Cultural Property Holder ("Living National Treasure").

TAMASABURO BANDO & KODO

In November 2003, the first Kodo performance directed by Tamasaburo Bando, "Kodo One Earth Tour Special," was held. The production was created over the course of two years with Bando making five visits to Sado Island for rehearsals. In 2006, the first on-stage collaboration between Tamasaburo Bando and Kodo was realized in "Amaterasu," a musical dance play based on a Japanese myth. It featured Bando as the sun goddess Amaterasu and Kodo as the gods of the story who express themselves through music and dance. This performance was a catalyst for Kodo to break new ground in taiko expression. In August 2007, encore performances were held at Kabukiza Theater in Tokyo. 2009 marked the debut performances of Kodo "Dadan," a production which boldly portrays the essence of drumming. In February 2012, four days of sold-out "Dadan" performances took place at Théâtre du Châtelet in Paris, France. This same year, Bando became Kodo's artistic director and his first new work "Kodo One Earth Tour 2012 - 2013: Legend" will tour throughout Japan and U.S.A. until June 2013.

Emmylou Harris & Rodney Crowell and Richard Thompson Electric Trio

Tuesday, March 26, 8:00pm | Academy of Music



ABOUT THE PROGRAM

Old Yellow Moon, a new collaborative album from **EMMYLOU HARRIS** and **RODNEY CROWELL**, was released February 26, 2013, on Nonesuch Records. The 12-track duets album features four songs written by Crowell as well as interpretations of songs such as Hank DeVito's "Hanging Up My Heart," Roger Miller's "Invitation to the Blues," and Allen Reynolds' "Dreaming My Dreams," among others.

Produced by Brian Ahern (Johnny Cash, George Jones, Roy Orbison), Old Yellow Moon is the first official collaboration from the duo since Crowell joined Harris' Hot Band as guitarist and harmony singer in 1975. In addition to Harris and Crowell, the album features world-renowned musicians including Stuart Duncan, Vince Gill, and Bill Payne, as well as members of the original Hot Band.

Harris says of the collaboration, "I first heard Rodney on a demo tape in 1974 and knew immediately from his voice and lyrics he had the right stuff. We met soon after, becoming bandmates in the Hot Band and starting a friendship that has continued and grown over the years. I always hoped we would someday do this record, and now can finally cross it off my bucket list!"

Crowell adds, "The record's overall tone calls to mind that Southern California blend of country music and rock and roll pioneered by Linda Ronstadt, The Flying Burrito Brothers, Gram Parsons and, of course, Emmylou and The Hot Band."

Old Yellow Moon is the follow up to Harris' acclaimed 2011 release, Hard Bargain, which debuted in the top 20 on the Billboard 200 chart. Associated Press called it "gorgeous" and said

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Harris' "silvery soprano is in fine form," while USA Today called it "exquisite...her unmistakable soprano, at once grainy and ethereal, still wraps itself around a lyric with an angel's delicate warmth."

A 12-time Grammy winner and *Billboard* Century Award recipient, Harris' contribution as a singer and songwriter spans 40 years. She has recorded more than 25 albums and has lent her talents to countless fellow artists' recordings. In recognition of her remarkable career, Harris was inducted into the Country Music Hall of Fame in 2008.

Crowell is a multi-Grammy-award winner whose songs have been recorded by Johnny Cash, Norah Jones, Etta James and Grateful Dead among others. His 1988 breakthrough Diamonds and Dirt, generated five #1 singles and a Grammy Award for the song "After All This Time." His critically acclaimed works The Houston Kid, Fate's Right Hand, The Outsider and Sex and Gasoline were followed by the 2010 release of his memoir, Chinaberry Sidewalks. Earlier this year, Crowell released KIN: Songs By Mary Karr and Rodney Crowell. The album made its debut at #1 on the Americana and Country Rock album chart and spent 3 weeks at #1 on the Americana

album chart. His honors also include an ASCAP Lifetime Achievement Award and membership of the Songwriters Hall of Fame.

RICHARD THOMPSON'S latest album, Electric produced by Buddy Miller, comes in what is arguably his most creatively productive period in career that stretches back some 45 years, back his emergence as a teen guitarist and songwriter with the groundbreaking Fairport Convention—th band that essentially invented the term "English folk-rock." And that's saying a lot, with his dozen of albums consistently high on critics polls and guitar skills that have earned him a Top 20 spot c Rolling Stone's list of Best Guitarists of All Time.

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At this time, please take note of the exit nearest you. A red, illuminated EXIT sign should be visible, with an arrow indicating the direction of the exit door. Should an emergency arise, you will be directed to leave the auditorium and further instructions will be provided as to the safest and quickest way to exit the building. Patrons who need special assistance should contact an usher.

Accessibility

The Kimmel Center is wheelchair-accessible from its east and north entrances; the Academy of Music is wheelchair-accessible from the east lobby entrance on Broad Street; the Merriam Theater is wheelchair accessible from the entrance on Broad Street. Elevators serve all levels of Verizon Hall. Perelman Theater and the Academy of Music. Accessible seating is available on all levels of the Kimmel Center and all restrooms are ADA compliant. Accessible seating is available on the Orchestra Level of the Merriam Theater with accessible restrooms on the Mezzanine Level. At the Academy of Music, accessible seating is available in the Parquet and Balcony levels, with accessible restrooms located on the Canteen level. Assistive listening devices are available for loan. Large-print programs are available upon request of an usher at all Kimmel Center Presents performances. A limited number of ADAcompliant parking spaces are available in the Kimmel Center garage.

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A complimentary coat check is located on the lower mezzanine level of the Kimmel Center and on the ground floor of the Academy of Music. Coat check is not available at the Merriam Theater.

Restrooms

Restrooms are located on both sides of the lower mezzanine and on Tiers 1, 2 and 3 of the Kimmel Center and on all levels of the Academy of Music and on the lower level, the Balcony Level and the Family Circle of the Merriam Theater.

Water Fountains

Water fountains are located on all levels of the Kimmel Center and the Academy of Music and in the restrooms of the Merriam Theater.

Payphones

Payphones are located on the lower mezzanine level of the Kimmel Center.

Smoking

Smoking is prohibited.

Tours

The Kimmel Center offer two free tours. One-hour Building and Theater tours are offered Tuesday through Sunday at 1pm. Art and Architecture 90-minute walking tours are offered Saturdays at 10:30am. (No theater interiors on this tour.) Sign-up at the Information Desk, 15 minutes before tour time, on the day of your tour. Parties of 10 or more are asked to make advance reservations. Free tours of the Academy of Music are available on selected dates, by reservation only.

For Kimmel Center tour information, group tour reservations and Academy of Music tour registration, call the Kimmel Center tour desk at 215-790-5886 or visit kimmelcenter.org/planning.

Child Policy

Kimmel Center Presents and Broadway performances are not recommended for children under 6 years of age, with the exception of programs specifically noted as Family Friendly. This recommendation exists to ensure all of our patrons the best possible members, in cluding babes in arms, require a ticket.

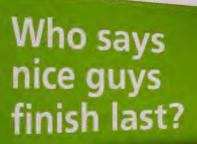
Food and Beverage

We are pleased to welcome Chef Jose Garces to the Kimmel Center for the Performing Arts. Concessions by Garces are available to guests in the Kimmel Center at the PECO Bar and the PECO Annex Bar and to Academy of Music and Merriam Theater patrons at satellite bars located in the lobbies. For your convenience, Kimmel Center patrons may request their order in person at the PECO or Annex Bar up to 90 minutes before performances in Verizon Hall and one hour before Perelman Theater performances. Enjoy your pre-ordered selections during intermission.

Both bars open 90 minutes before Verizon Hall performances and PECO Café opens one hour before Perelman Theater performances.

Tickets

Tickets for Kimmel Center for the Performing Arts, Academy of Music and Merriam Theater performances can be purchased online at kimmelcenter.org, at the Box Office (open from 10 am to 6 pm, later on performance evenings) or by calling 215.893.1999.



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CURTIS ON TOUR/TWO X FOUR

Vinay Parameswaran, conductor Jamie Laredo, violin [59] Jennifer Koh, violin [62] Wednesday, March 13, 2013, at 8 p.m. Miller Theatre at Columbia University

Concerto in D minor, BWV 1043

Vivace

Largo, ma non tanto

Allegro

Jaime Laredo, violin Jennifer Koh, violin Curtis Chamber Orchestra

Echorus

Seasons Lost

Winter (unum)
Spring (duo)

Summer (tertius) Fall (quartus)

> Jaime Laredo, violin Jennifer Koh, violin Curtis Chamber Orchestra Vinay Parameswaran, conductor

> > INTERMISSION

Prince of Clouds

Jamie Laredo, violin Jennifer Koh, violin Curtis Chamber Orchestra Vinay Parameswaran, conductor

Serenade for Strings in C major, Op. 48

Pezzo in forma di sonatina

 $V_{\rm alse}$

Llegic

Linale Tema Russo

Curtis Chamber Orchestra Jaime Laredo, conductor Johann Sebastian Bach (1685–1750)

Philip Glass (b. 1937)

David Ludwig ('01) (b. 1972)

Anna Clyne

Ь 1980

Peter Ilich Tchaikovsky

CURTIS CHAMBER ORCHESTRA

Violin

Nigel Armstrong Brendon Elliott Luosha Fang Abigail Fayette Piotr Filochowski

Gergana Haralampieva

Hannah Ji

Nadir Khashimov

Eunice Kim Richard Lin Laura Park

Katya Poplyansky Emma Steele

Alexandra Switala

Lifan Zhu

Viola

Ye Jin Kim

Daniel Hanul Lee Ren Martin-Doike Yoshihiko Nakano

Hyeri Shin

Sang Hyun Mary Yong '10

Cello

Oliver Aldort Youna Choi Will Chow

Timotheos Petrin

Double Bass

Timothy Dilenschneider

Nathan Paer

Harpsichord Caroline Robinson

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

This project is supported in part by an award from the National Endowment for the Arts.

David Ludwig's Scasons Lost was co-commissioned by the Curtis Institute of Music with the generous support of Augusta and Leslie Gross-Roberto Diaz, President: The Delaware Symphony Orchestra David Amado, Music Director; and the Vermont Symphony Orchestra Jaime Laredo, Music Director

Anna Clyne's Pince Of Clouds was co-commissioned by the IRIS Orchestra. Michael Stern, Music Director., Los Angeles Chamber Orchestra. Jeffrey Kahane, Music Director.: Chicago Symphony Orchestra Association. Ricardo Muti, Music Director.; and the Curtis Institute of Music with the generous support of Augusta and Leshe Gross. Roberto Diaz. President.

Vinay Parameswaran conductor

San Francisco Bay Area native Vinav Parameswaran entered the Curtis Institute of Music in 2009 and studies with Otto Weiner Mueller, distinguished conducting pedagogue. All students at Curtis receive merit-based full tuition scholarships, and Mr. Parameswaran is the Albert M. Greenfield Fellow. In 2012–13, Mr. Parameswaran conducts The Magne Flute with the Curtis Opera. Theatre and conducts the Vermont Symphony in four double concertos with distinguished violimsts. Jamie Laredo and Jennifer Koh. He also leads concerts at the Perelman. Theater, Kennedy Center, and Miller. Theater with Curtis On. Four. In the summer of 2011, Mr. Parameswaran participated in the Cabrillo Festival of Contemporary Music's Conductors Institute, headed by Marin Alsop and Gustay Meier. In May 2012, he served as the cover conductor for Robert Spano during the Curtis Symphony Orchestra's residency at the Dresden Music Festival, and for Miguel Harth Bedoya at the Fort Worth Symphony. In the 2011–12 season, Mr. Parameswaran made his Curtis Opera. Theatre debut conducting a double-bill of works by Davies and Handel. He also led the Curtis Symphony Orchestra twice at Verizon Hall in works by Barber. Dainelpour, and Edwig Mr. Parameswaran served as the assistant conductor of Curtis Opera. Theatre productions of Les Mamelles de. Tuestas, The Curang Little Viven, and Edg y for Young Locas. He made his Kennedy Center debut in 2011 with the Curtis 20/21 ensemble. Prior to entering Curtis. Mr. Parameswaran majored in music and political science at Brown University where he graduated with honors in 2009.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-FOURTH STUDENT RECITAL Thursday, March 14 at 8 p.m.

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Sonata in G minor, HWV 364a

George Frideric Handel (1685–1759)

Larghetto— Allegro Adagio—

Allegro

Field Concert Hall

Corbin Stair, oboe Catherine Chen, bassoon Bryan Anderson, harpsichord

Fantasia in F Minor

Johann Ludwig Krebs (1713–80)

Fantasia in F Major

Krebs

Corbin Stair, oboe Bryan Anderson, organ

Concerto in D major, Op. 77

Allegro non troppo Adagio

Allegro giocoso, ma non troppo vivace

Christine Lim, violin Jungeun Kim, piano Johannes Brahms (1833–97)

INTERMISSION

Scaramouche

Darius Milhaud (1892–1974)

Wei Luo, piano Ying Li, piano

Der Schwanendreher: Konzert nach alten Volksliedern

Paul Hindemith (1895–1963)

Zwischen Berg und tiefem Tal Nun laube, Lindlein, laube—Fugato: Der Gutzgauch auf dem Zaune saß

Variationen: Seid ihr nicht der Schwanendreher En-Chi Cheng, viola Elena Jivaeva, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Christine Lim, from Seoul, is a student of Ida Kavafian and entered Curtis in 2012.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and entered Curtis in 2012.

Elena Jivaeva, staff pianist

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Residency Recital: eighth blackbird with ensemble39 Friday, March 15 at 8 p.m.

Lang these broken wings

eighth blackbird

Cole Minute Sinfonia
Hsu Re-organum

Maimets offering

Oltarzewski Monteverdi Sketches

Prokofiev Quintet in G minor, Op. 39
Smith Green Mountain, Red Expanse

Temkin Parade

ensemble39

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-FIFTH STUDENT RECITAL

Residency Recital—eighth blackbird with ensemble39 Friday, March 15 at 8 p.m.

Field Concert Hall

Parade Daniel Temkin
(b. 1986)

Re-Organum Andrew Hsu

(b. 1994)

offering Riho Esko Maimets

(b. 1988)

Minute Sinfonia Terry Cole

(b. 1993)

Monteverdi Sketches Thomas Oltarzewski

(b. 1988)

Green Mountain, Red Expanse Gabriella Smith
(b. 1991)

ensemble39:

Alexandra von der Embse, oboe ('12) Stanislav Chernyshev, clarinet Rebecca Anderson, violin Vicki Powell, viola ('10) Robin Kesselman, double bass

INTERMISSION

these broken wings

part 1

part 2

part 3

David Lang (b. 1957)

Sergey Prokofiev

(1891 - 1953)

eighth blackbird:
Tim Munro, flute
Michael J. Maccaferri, clarinet
Yvonne Lam, violin ('05)
Nicholas Photinos, cello
Lisa Kaplan, piano
Matthew Duvall, percussion

Quintet in G minor, Op. 39

Moderato

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

ensemble39:

Alexandra von der Embse, oboe ('12) Stanislav Chernyshev, clarinet Rebecca Anderson, violin Vicki Powell, viola ('10) Robin Kesselman, double bass



The eighth blackbird residency at Curtis is supported by The Andrew W. Mellon Foundation



Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

COACH

This recital was prepared by ensemble-in-residence eighth blackbird.

PERFORMERS

Rebecca Anderson, from Portland, Ore., is a student of Pamela Frank and Ida Kavafian, and entered Curtis in 2008.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Robin Kesselman, from Wheaton, Ill., is a student of Harold Hall Robinson, and entered Curtis in 2013.

Vicki Powell (Viola '10)

Alexandra von der Embse (Oboe '12)

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, March 16 at 5:15 p.m. Field Concert Hall

Brahms Sonata No. 1 in C major, Op. 1

Bolai Cao, piano

Creston Concertino for Marimba and Orchestra

Won Suk Lee, marimba Jean-François Proulx, piano

Hüe Fantasie

Gigue

Patrick Williams, flute Bryan Anderson, piano

Kreisler Recitativo und Scherzo-Caprice, Op. 6

Rebecca Anderson, violin

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-SIXTH STUDENT RECITAL Saturday, March 16 at 5:15 p.m. Field Concert Hall

Recitativo und Scherzo-Caprice, Op. 6

Fritz Kreisler (1875–1962)

Rebecca Anderson, violin

Fantasie

Georges-Adolphe Hüe (1858–1948)

Gigue

Hüe

Patrick Williams, flute Bryan Anderson, piano

Concertino for Marimba and Orchestra

Paul Creston (1906–85)

Vigorously Calm

Lively

Won Suk Lee, marimba Jean-François Proulx, piano

Sonata No. 1 in C major, Op. 1

Johannes Brahms

(1833-97)

Allegro Andante

Scherzo: Allegro molto e con fuoco

Finale: Allegro con fuoco

Bolai Cao, piano

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This afternoon's (evening's) program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Rebecca Anderson, from Portland, Ore., is a student of Pamela Frank and Ida Kavafian, and entered Curtis in 2008.

Bolai Cao, from Guangdong, China, is a student of Meng-Chieh Liu and entered Curtis in 2011.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Jean-François Proulx, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Saturday, March 15 at 8:00 p.m.

Field Concert Hall

Hindemith Sonata for Viola and Piano, Op. 11, No. 4

En-Chi Cheng, viola Jenny Chen, piano

Mozart Quartet in G major, K. 478

Alexandra Switala, violin En-Chi Cheng, viola Timotheos Petrin, cello Jenny Chen, piano

Brahms Trio in A minor, Op. 114

En-Chi Cheng, viola Nathan Vickery, cello Amy J. Yang, piano

Ravel Trio in A minor

Katya Poplyansky, violin Oliver Aldort, cello Andrew Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/performancesor call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-SEVENTH STUDENT RECITAL Saturday, March 16 at 5:15 p.m. Field Concert Hall

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Les Nuits d'été, Op. 7, selections

Villanelle

Le Spectre de la rose

Sur les Lagunes: Lamento

Absence

Meredith LaBouff, soprano Donald St. Pierre, piano Hector Berlioz (1803–69)

Concertino for Marimba and Orchestra

Vigorously

Calm

Lively

Won Suk Lee, marimba Jean-François Proulx, piano Paul Creston (1906–85)

This afternoon's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Meredith LaBouff, from Tenafly, N.J., is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2009.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Jean-François Proulx, guest artist

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, March 16 at 8 p.m. Field Concert Hall

Brahms Trio in A minor, Op. 114

En-Chi Cheng, viola Nathan Vickery, cello Anny J. Yang, piano

Hindemith Sonata for Viola and Piano, Op. 11, No. 4

En-chi Cheng, viola Jenny Cheng, piano

Mozart Quartet in G minor, K. 478

Alexandra Switala, violin En-Chi Cheng, viola Timotheos Petrin, cello Jenny Chen, piano

Ravel Trio in A minor

Katya Poplyansky, violin Oliver Aldort, cello Andrew Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

THIS SPRING AT CURTIS

Curtis Opera Theatre presents Handel's *Rinaldo* Andrea Marchiol, conductor Thursday, April 25 – Saturday, April 27 at 7:30 p.m. Sunday, April 28 at 2:30 p.m. Prince Music Theater

The religious struggles that motivated the medieval Crusades form the backdrop for a tale of abduction, magic, and mistaken identity. Handel's endless musical invention unfolds in a stream of beautiful arias, as the heroic crusader Rinaldo prevails over Saracen intrigue and love emerges victorious. Fully staged production with the Curtis Symphony Orchestra, sung in Italian with English supertitles.

Tickets: \$35; Patron Services Office, www.curtis.edu, or (215) 893-7902

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

SIXTY-EIGHTH STUDENT RECITAL Saturday, March 16 at 8 p.m. Field Concert Hall

Sonata for Viola and Piano, Op. 11, No. 4

Paul Hindemith

Fantasie: Ruhig— (1895–1963) Thema mit Variationen: Ruhig und einfach wie ein Volkslied—

Finale (mit Variationen): Sehr lebhaft

En-Chi Cheng, viola Jenny Chen, piano

Quartet in G minor, K. 478

Wolfgang Amadeus Mozart

Allegro Andante

Rondo

(1756–91)

Alexandra Switala, violin En-Chi Cheng, viola Timotheos Petrin, cello Jenny Chen, piano

INTERMISSION

Trio in A minor, Op. 114

Allegro

Adagio

Andantino grazioso

Allegro

En-Chi Cheng, viola Nathan Vickery, cello Amy J. Yang, piano Johannes Brahms (1833–97)

Trio in A minor

Modéré

Pantoum: Assez vif Passacaille: Très large

Final: Animé

Katya Poplyansky, violin Oliver Aldort, cello Andrew Hsu, piano Maurice Ravel (1875–1937)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COACHES

The Hindemith sonata was prepared by Meng-Chieh Liu.

The Mozart quartet was prepared by Ida Kavafian and Meng-Chieh Liu.

The Ravel trio was prepared by Meng-Chieh Liu, Steven Tenenbom, and Peter Wiley.

PERFORMERS

Oliver Aldort, from Eastsound, Wash., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffinan and entered Curtis in 2005.

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffinan and Eleanor Sokoloff and entered Curtis in 2008.

Timotheos Petrin, from Thessaloniki, Greece, is a student of Carter Brey and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

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There are no recitals for the next two weeks, due to spring break. The Student Recital Series resumes on Monday, April 1.

THIS SPRING AT CURTIS

Curtis Opera Theatre presents Handel's *Rinaldo* Andrea Marchiol, conductor Thursday, April 25 – Saturday, April 27 at 7:30 p.m. Sunday, April 28 at 2:30 p.m. Prince Music Theater

The religious struggles that motivated the medieval Crusades form the backdrop for a tale of abduction, magic, and mistaken identity. Handel's endless musical invention unfolds in a stream of beautiful arias, as the heroic crusader Rinaldo prevails over Saracen intrigue and love emerges victorious. Fully staged production with the Curtis Symphony Orchestra, sung in Italian with English supertitles.

Tickets: \$35; Patron Services Office, www.curtis.edu, or (215) 893-7902

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.



Annual Milka Master Class Monday, April 1 at 4 p.m. Field Concert Hall

Mihaela Martin, violin

Moderato malinconio from Sonata No. 3 in A minor, Op. 25 ("dans le caractère populaire roumain")

> Jung Min Choi, violin Andrew Hsu, piano

Allegro non troppo from Concerto in D major, Op. 77

> Stephen Waarts, violin Jungeun Kim, piano

Concerto No. 1 for Violin and Orchestra, op. posth.

Andante sostenuto Allegro giocoso

> Richard Lin, violin Jungeun Kim, piano

Georges Enesco (1881–1955)

Johannes Brahms (1833–97)

Béla Bartók (1881–1945)

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Jung Min Choi, from Seoul, is a student of Yumi Ninomiya-Scott and Joseph Silverstein and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Richard Lin, from Taichung City, Taiwan, is a student of Aaron Rosand and entered Curtis in 2008.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.

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ANNUAL MILKA MASTER CLASS

The annual Milka Master Class was established at the Curtis Institute of Music in 2011 by the Markow-Totevy Foundation. A graduate of the Sofia Music Academy, Milka Markow-Totevy taught young violinists in Bulgaria, France, and the United States. She was the mother of Georges Markow-Totevy, who established the Markow-Totevy Foundation in her memory.

CLINICIAN

Romanian-born Mihaela Martin is one of the most outstanding violin virtuosos of her generation. She has been laureate of many international competitions, including the Tchaikovsky Competition in Moscow; and competitions in Brussels, Indianapolis, Montreal, and Sion (Switzerland). Ms. Martin has performed concert tours throughout the world, including Belgium, Germany, Italy, Japan, New Zealand, Russia, South Korea, and Sweden. She is a founder and first violin of the Michelangelo Quartet, and has performed with the major symphony orchestras of the world, under the direction of Charles Dutoit, Nikolaus Harnoncourt, Kurt Masur, Neeme Järvi, and others.





2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SIXTY-NINTH STUDENT RECITAL Monday, April 1 at 8 p.m. Field Concert Hall

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Stop Speaking

Andy Akiho (b. 1979)

Won Suk Lee, snare drum

Adagio and Allegro, Op. 70

Robert Schumann (1810–56)

Sarah Boxmeyer, horn Qing Jiang, piano

"Parto, ma tu ben mio" from La clemenza di Tito Wolfgang Amadeus Mozart (1756-91)

Lauren Eberwein, mezzo-soprano Samuel Boutris, clarinet Yoni Levyatov, piano

Concerto for Trombone and Orchestra

Nino Rota ('35) (1911-79)

Allegro giusto

Lento, ben ritmato—Andante calmo

Allegro moderato

Selections from Concerto for Alto Trombone from Serenade in D major, arranged by Christian Lindberg Leopold Mozart (1719–87)

Allegro

Adagio

Presto

Patrick Montgomery, trombone Qing Jiang, piano

INTERMISSION

Sonata No. 3 in C major, BWV 1005

Johann Sebastian Bach (1685–1750)

Adagio

Fuga

Largo

Allegro assai

Laura Park, violin

Allegro brillante in A major, Op. 92

Felix Mendelssohn (1809–47)

Ying Li, piano Zitong Wang, piano

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Samuel Boutris, from Boston, is a student of Donald Montanaro and entered Curtis in 2010.

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Ying Li, from Beijing, is a student of Seymour Lipkin, and entered Curtis in 2012.

Patrick Montgomery, from Ann Arbor, Mich., is a student of Matthew Vaughn and entered Curtis in 2011.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Zitong Wang, from Beijing, is a student of Meng-Chieh Liu and entered Curtis in 2012.

Qing Jiang, staff pianist

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Tuesday, April 2 at 8 p.m.

Graduation Recital—Gabriel Cabezas, cello

Bach Sonata for Viola da Gamba and Keyboard

in D major, BWV 1028

Brahms Sonata No. 2 in F major, Op. 99

Gabriel Cabezas, cello Qing Jiang, piano

Lang little eye

Gabriella Smith Sleep Navigates the Tides of Time

Messiaen "Louange à l'éternité de Jésus"

from Quatuor pour la fin du temps

Gabriel Cabezas, cello Ted Babcock, percussion

Stanislav Chernyshev, clarinet, percussion

Michael Djupstrom, percussion, piano (Composition '11)

Jordan Dodson, percussion

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTIETH STUDENT RECITAL
Graduation Recital—Gabriel Cabezas, cello
Tuesday, April 2 at 8 p.m.
Field Concert Hall

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Sonata for Viola da Gamba and Harpsichord in D major, BWV 1028 Johann Sebastian Bach (1685–1750)

Adagio-

Allegro

Andante

Allegro

Gabriel Cabezas, cello Qing Jiang, piano

little eye

David Lang (b. 1957)

Sleep Navigates the Tides of Time

Gabriella Smith (b. 1991)

"Louange à l'éternité de Jésus" from *Quatuor pour la fin du temps*

Olivier Messiaen (1908–92)

Gabriel Cabezas, cello
Ted Babcock, percussion
Stanislav Chernyshev, clarinet, percussion
Michael Djupstrom, percussion, piano (Composition '11)
Jordan Dodson, percussion

INTERMISSION

Sonata No. 2 in F major, Op. 99

Allegro vivace Adagio affettuoso Allegro passionato Allegro molto

> Gabriel Cabezas, cello Qing Jiang, piano

Johannes Brahms (1833–97)



Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Michael Djupstrom (Composition '11), guest artist

Qing Jiang, staff accompanist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL David Starobin and Friends Wednesday, April 3 at 8 p.m. Field Concert Hall

Holmboe Duo Concertanto, Op. 167

Gergana Haralampieva, violin Gideon Whitehead, guitar

Ruders New Rochelle Suite

Jiyeon Kim, guitar Won Suk Lee, percussion

Schrödinger's Cat Nadir Khashimov, violin David Starobin, guitar

Psalmodies

Jordan Dodson, guitar Curtis Chamber Ensemble

Sor Fantaisie, Op. 54 bis

Jordan Dodson, guitar David Starobin, guitar

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-FIRST STUDENT RECITAL

David Starobin and Friends Wednesday, April 3 at 8 p.m. Field Concert Hall

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New Rochelle Suite

I. Grand Opening

II. Kafka

III. Thanksgiving

V. Stampede

IV. Night Tango

Poul Ruders (b. 1949)

Jiyeon Kim, guitar Won Suk Lee, percussion

Schrödinger's Cat

Martellato staccato

Martellato

Moderate

Fast

Moderate

Fast

Moderate

Fast

Fast

Slow

Fast

Slow

Nadir Khashimov, violin David Starobin, guitar

Duo concertanto, Op. 167

Liberamente: Animato

Liberamente: Andante con moto Liberament: Allegro con brio

> Gergana Haralampieva, violin Gideon Whitehead, guitar

> > INTERMISSION

Vagn Holmboe (1909–96)

Ruders

Psalmodies

Entrance for One

Solo for Two

Six in the Air

A Fanfare for All

With Passion for All

A Chorale and a Song

Cadenza for One

Cadenza for All

A March of Light and Darkness

A Prayer with Halo

Exit for One

Jordan Dodson, guitar Curtis Chamber Ensemble David Starobin, conductor

Fantaisie, Op. 54 bis

Andante allegro

Andantino

Allegro. Dans le genre espagnol

Jordan Dodson, guitar David Starobin, guitar Fernando Sor (1778–1839)

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Nadir Khashimov, from Tashkent, Uzbekistan, is a student of Shmuel Ashkenasi and Pamela Frank and entered Curtis in 2010.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert van Sice, and entered Curtis in 2012.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

David Starobin, Fondation Charidu Chair in Guitar Studies

If students study with more than one faculty member, their teachers are listed alphabetically.



CURTIS CHAMBER ENSEMBLE

Oboe Violin

Alexandra von der Embse ('12)

Zoë Martin-Doike
Clarinet

Christine Lim
Viola

Bassoon Alex Link
Brigid Babbish Cello

Horn John-Henry Crawford Eric Huckins Double Bass

Alexander Jacobsen

NEXT STUDENT RECITAL

Residency Recital—Mihaela Martin, violin; Nobuko Imai, viola; Frans Helmerson, cello Friday, April 5 at 8 p.m.

Field Concert Hall

Beethoven

Trio in C minor, Op. 9, No. 3

Mihaela Martin, violin Nobuko Imai, viola Frans Helmerson, cello

Dvořák

Sextet in A major, Op. 48

Mihaela Martin, violin Nigel Armstrong, violin Nobuko Imai, viola Daniel Hanul Lee, viola Frans Helmerson, cello Jeong-Hyoun Lee, cello

Mozart

Quartet in F major, K. 370

Beverly Wang, oboe Mihaela Martin, violin Nobuko Imai, viola Frans Helmerson, cello

Friday's program is part of a week-long residency—consisting of coachings, lessons, and a recital—led by Frans Helmerson, Nobuko Imai, and Mihaela Martin.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-SECOND STUDENT RECITAL

Residency Recital—Mihaela Martin, violin; Nobuko Imai, viola; Frans Helmerson, cello Friday, April 5 at 8 p.m. Field Concert Hall

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Quartet in F major, K. 370

Allegro

Adagio Rondeau: Allegro Wolfgang Amadeus Mozart (1756–91)

Beverly Wang, oboe Mihaela Martin, violin Nobuko Imai, viola Frans Helmerson, cello

Trio in C minor, Op. 9, No. 3

Allegro con spirito

Adagio con espressione

Scherzo: Allegro molto e vivace

Finale: Presto

Mihaela Martin, violin Nobuko Imai, viola Frans Helmerson, cello

INTERMISSION

Ludwig van Beethoven

(1770 - 1827)

Sextet in A major, Op. 48

Antonín Dvořák (1841–1904)

Allegro moderato

Dumka (Elegie): Poco allegretto

Furiant: Presto

Finale (Tema con variazioni): Allegretto grazioso, quasi andantino

Mihaela Martin, violin Nigel Armstrong, violin Nobuko Imai, viola Daniel Hanul Lee, viola Frans Helmerson, cello Jeong-Hyoun Lee, cello

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Tonight's program is part of a week-long residency—consisting of coachings, lessons, and a recital—led by Frans Helmerson, Nobuko Imai, and Mihaela Martin.

PERFORMERS

Swedish cellist **Frans Helmerson** studied in Göteborg, Rome and London with Guido Vecchi, Guiseppe Selmi and William Pleeth, as well as having had the benefit of the guidance and support from Mstislav Rostropovitch. Frans Helmerson has performed with many of today's finest conductors such as Seiji Ozawa, Colin Davies, Neeme Järvi, Evgeni Svetlanov, Esa-Pekka Salonen, Herbert Blomstedt, Sergiu Comissiona, Frübeck de Burgos, Kurt Sanderling and Mstislav

Rostropovich as well as with a number of the major orchestras, touring throughout Europe, the USA, South America, Asia and Australia. Frans Helmerson can be heard on CD in concertos by Dvorak and Shostakovich, the Brahms Double Concerto with violinist Mihaela Martin and on a recent release of the Bach Solo Suites.

Nobuko Imai is considered to be one of the most outstanding viola players of our time. After finishing her studies at the Toho School of Music, Yale University and the Juilliard School, she won the highest prizes at both the Munich and the Geneva international competitions. Having formerly been a member of the esteemed Vermeer Quartet, Ms. Imai now combines a distinguished international solo career with teaching at the Academy of Music in Detmold and at the Conservatory in Amsterdam, where she is a professor. She has appeared with the Berlin Philharmonic, the Royal Concertgebouw, Vienna Symphony, Stockholm Philharmonic, London Symphony Orchestra, the BBC orchestras, Orchestre Philharmonique de Radio France, Boston Symphony, and the Chicago Symphony, among many others.

Romanian-born Mihaela Martin is one of the most outstanding violin virtuosos of her generation. She has been laureate of many international competitions, including the Tchaikovsky Competition in Moscow; and competitions in Brussels, Indianapolis, Montreal, and Sion (Switzerland). Ms. Martin has performed concert tours throughout the world, including Belgium, Germany, Italy, Japan, New Zealand, Russia, South Korea, and Sweden. She is a founder and first violin of the Michelangelo Quartet, and has performed with the major symphony orchestras of the world, under the direction of Charles Dutoit, Nikolaus Harnoncourt, Kurt Masur, Neeme Järvi, and others.

Nigel Armstrong, from Sonoma, Calif., is a student of Shmuel Ashkenasi and Arnold Steinhardt and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITAL

Saturday, April 6 at 8 p.m.

Curtis Composers with the Curtis Symphony Orchestra Gould Rehearsal Hall, Lenfest Hall

Terry Cole Megalopolis
Riho Esko Maimets Entropic

Thomas Oltarzewski Not With a Whimper

Gabriella Smith Riprap
Daniel Temkin Chasm

Curtis Symphony Orchestra Vinay Parameswaran, conductor Kensho Watanabe, conductor

Limited seating available. Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-THIRD STUDENT RECITAL

Curtis Composers with the Curtis Symphony Orchestra Saturday, April 6 at 8 p.m.

Gould Rehearsal Hall, Lenfest Hall

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Riprap

Gabriella Smith (b. 1991)

Ted Babcock, marimba Curtis Symphony Orchestra Vinay Parameswaran, conductor

Megalopolis

T.J. Cole (b. 1993)

Chasm

Daniel Temkin (b. 1986)

Curtis Symphony Orchestra Vinay Parameswaran, conductor

Entropic

Riho Esko Maimets (b. 1988)

Not With a Whimper

Thomas Oltarzewski (b. 1988)

Curtis Symphony Orchestra Kensho Watanabe, conductor This evening's program will be performed without intermission. Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.

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COMPOSERS

T.J. Cole, from Lawrenceville, Ga., is a student of Jennifer Higdon and entered Curtis in 2012.

Riho Esko Maimets, from Toronto, is a student of David Ludwig and entered Curtis in 2012.

Thomas Oltarzewski, from Toms River, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

Gabriella Smith, from El Cerrito, Calif., is a student of Richard Danielpour and entered Curtis in 2009.

Daniel Temkin, from East Brunswick, N.J., is a student of Richard Danielpour and entered Curtis in 2011.

CONDUCTORS

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

PERFORMERS

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

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CURTIS SYMPHONY ORCHESTRA

Violin

Anastasia Agapova Nigel Armstrong Yu-Ting Chen Jung Min Choi

Aaron Timothy Chooi

Brendon Elliott Luosha Fang Abigail Fayette Piotr Filochowski

Gergana Haralampieva

Hsuan-Hao Hsu

Hannah Ji

Nadir Khashimov

Eunice Kim Ye-Rang Kim Zeyu Victor Li Christine Lim Hyun Jae Lim

Richard Lin Kyung Ji Min

Katya Poplyansky Marié Rossano

Alexandra Switala Yu-Chien Tseng

Stephen Waarts Lifan Zhu Viola

En-Chi Cheng Ye Jin Kim Daniel Hanul Lee

Sung Jin Lee Alex Link

Shuangshuang Liu Ren Martin-Doike Yoshihiko Nakano

Junping Qian Hyeri Shin

Cello

Oliver Aldort Youna Choi Will Chow

John-Henry Crawford

Arlen Hlusko Timotheos Petrin Tessa Seymour

Xin Shi

Nathan Vickery

Double Bass

Samuel Casseday

Timothy Dilenschneider Alexander Jacobsen

Robin Kesselman

Nathan Paer Nathaniel West Flute Niles Watson Moonyoung Yoon Brendan Dooley, piccolo

Oboe Joshua Lauretig Corbin Stair William Welter, *English horn*

Clarinet Stanislav Chernyshev Guangyao Xue Hongmin Fan, bass clarinet

Bassoon
Brigid Babbish
Catherine Chen
Keith Buncke, contrabassoon

Horn
Sarah Boxmeyer
Dana Cullen
Eric Huckins
Austin Larson
Levente Varga
Maureen Young

Trumpet Noah Dugan George Goad Nozomi Imamura Diana Wensley

Trombone
Patrick Montgomery
Daniel Schwalbach
David Hoch, bass trombone

Tuba Lee Jarzembak

Percussion Ted Babcock Yi Fei Fu Tomasz Kowalczyk Won Suk Lee Michael Sparhuber ('12)

Harp Anna Odell

Piano Andrew Hsu

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-FOURTH STUDENT RECITAL Graduation Recital—Sara Huebner, trumpet Sunday, April 7 at 3 p.m. Field Concert Hall

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Solo de concours

Theo Charlier (1868–1944)

Igor Stravinsky

(1882 - 1971)

Sara Huebner, trumpet Vinay Parameswaran, piano

Suite from L'Histoire du soldat

The Soldier's March Music to Scene I

Music to Scene II

The Royal March

The Little Concert

Tango-Waltz-Ragtime

The Devil's Dance

Great Chorale

Triumphal March of the Devil

Justine Lamb-Budge, violin Nathaniel West, double bass Wade Coufal, bassoon Juyong You, clarinet Sara Huebner, trumpet
Patrick Montgomery, trombone
Ted Babcock, percussion
Vinay Parameswaran, conductor

INTERMISSION

Night Sun Journey

Meg Bowles (b. 1957)

Sara Huebner, trumpet

Trio for Trumpet, Violin, and Piano

Eric Ewazen (b. 1954)

Andante Allegro molto Adagio Allegro molto

> Justine Lamb-Budge, violin Sara Huebner, trumpet Vinay Parameswaran, piano

> > •

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PERFORMERS

Sara Huebner, from Benicia, Calif., is a student of David Bilger and entered Curtis in 2008.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Justine Lamb-Budge, from Wayne, Pa., is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2008.

Patrick Montgomery, from Overland Park, Kans., is a student of Matthew Vaughn and entered Curtis in 2011.

Vinay Parameswaran, from Danville, Calif., is a student of Otto-Werner Mueller and entered Curtis in 2009.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Monday, April 8 at 8 p.m. Graduation Recital—Xin Shi, cello Field Concert Hall

Beethoven Sonata No. 5 in D major, Op. 102, No. 2

Rachmaninoff Sonata in G minor, Op. 19

Xin Shi, cello

Jenny Chen, piano

Poulenc Sonata for Cello and Piano

Xin Shi, cello

Elena Jivaeva, piano

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-FIFTH STUDENT RECITAL Graduation Recital—Xin Shi, cello Monday, April 8 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

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Sonata No. 5 in D major, Op. 102, No. 2

No. 2 Ludwig van Beethoven (1770–1827)

Allegro con brio Adagio con molto sentimento d'affetto

Allegro

Xin Shi, cello Jenny Chen, piano

Sonata for Cello and Piano

Allegro: Tempo di marcia

Cavatine Ballabile

Finale: Largo—Presto subito

Xin Shi, cello Elena Jivaeva, piano

INTERMISSION

Francis Poulenc (1899–1963)

Sonata in G minor, Op. 19

Lento—Allegro moderato Allegro scherzando Andante Allegro mosso Sergei Rachmaninoff (1873–1943)

Xin Shi, cello Yoni Levyatov, piano

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PERFORMERS

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Elena Jivaeva, staff pianist

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Tuesday, April 9 at 8 p.m. Graduation Recital—Jordan Dodson, guitar Field Concert Hall

J.S. Bach Prelude and Fugue in D major, BWV 998

Jobim A Felicidade transcribed by Roland Dyens

Lansky Gigue

Regondi Rêverie, Op. 19

Jordan Dodson, guitar

Lansky Just in Time
Gabriella Smith Gliese 581

Stanislav Chernyshev, clarinet

Gabriel Cabezas, cello Jordan Dodson, guitar

Yang ('11) Songs of Love and Despair

Lauren Eberwein, mezzo-soprano

Ayane Kozasa, viola Jordan Dodson, guitar

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Wednesday, April 10 at 8 p.m. Solo and Chamber Music for Brass Field Concert Hall

Works of Clarke, Deisenroth, Ewald, Lutoslawski, Previn, Wagner, and Zemlinksy

Friday, April 12 at 8 p.m. Oboe Students of Richard Woodhams Field Concert Hall

Arnold Sonatina for Oboe and Piano, Op. 28

Joshua Lauretig, oboe Elena Jivaeva, piano

C.P.E. Bach Oboe Sonata in G minor, H. 542.5

William Welter, oboe

Bryan Anderson, harpsichord

Bliss Quintet for Oboe and String Quartet

Beverly Wang, oboe Piotr Filochowski, violin

Alex Link, violin

Yoshihiko Nakano, viola Jeong-Hyoun Lee, cello

Holliger Sonata

Alexander Vvedenskiy, oboe

Schumann Drei Romanzen, Op. 94

Corbin Stair, oboe Bryan Anderson, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

SEVENTY-SIXTH STUDENT RECITAL Graduation Recital—Jordan Dodson, guitar Tuesday, April 9 at 8 p.m. Field Concert Hall

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Prelude and Fugue in D major, BWV 998 Johann Sebastian Bach Prelude (1685–1750)

Fugue

Rêverie, Op. 19

Giulio Regondi (1822–72)

Gigue

Paul Lansky (b. 1944)

Jordan Dodson, guitar

Songs of Love and Despair

Here I Love You Every Day You Play The Queen Tonight I Can Write Your Feet Ya-Jhu Yang ('11) (b. 1984)

Lauren Eberwein, mezzo-soprano Ayane Kozasa, viola Jordan Dodson, guitar

INTERMISSION

Gliese 581

Gabriella Smith (b. 1991)

Stanislav Chernyshev, clarinet Gabriel Cabezas, cello Jordan Dodson, guitar

A Felicidade

Antonio-Carlos Jobim (1927–94)

transcribed by Roland Dyens

Jordan Dodson, guitar

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PERFORMERS

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Gabriel Cabezas, from Wilmette, Ill., is a student of Carter Brey and entered Curtis in 2009.

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Lauren Eberwein, from Calgary, Alberta, is a student of Joan Patenaude-Yarnell and entered Curtis in 2011.

COMPOSER

Gabriella Smith, from El Cerrito, Calif., is a student of Richard Danielpour and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITALS Wednesday, April 10 at 8 p.m. Solo and Chamber Music for Brass Field Concert Hall

Works of Clarke, Deisenroth, Ewald, Lutosławski, Previn, Wagner, and Zemlinksy

Friday, April 12 at 8 p.m. Oboe Students of Richard Woodhams Field Concert Hall

Arnold Sonatina for Oboe and Piano, Op. 28

Joshua Lauretig, oboe Elena Jivaeva, piano

C.P.E. Bach Oboe Sonata in G minor, H. 542.5

William Welter, oboe

Bryan Anderson, harpsichord

Bliss Quintet for Oboe and String Quartet

Beverly Wang, oboe Piotr Filochowski, violin

Alex Link, violin

Yoshihiko Nakano, viola Jeong-Hyoun Lee, cello

Holliger Sonata

Alexander Vvedenskiy, oboe

Schumann Drei Romanzen, Op. 94

Corbin Stair, oboe Bryan Anderson, piano

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The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-SEVENTH STUDENT RECITAL Solo and Chamber Music for Brass Wednesday, April 10 at 8 p.m. Field Concert Hall

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Mini Overture

Witold Lutosławski (1913–94)

Quintet No. 1 in B-flat minor, Op. 5

Moderato

Adagio non troppo lento Allegro moderato

George Goad, trumpet
Diana Wensley, trumpet
Levente Varga, horn
Patrick Montgomery, trombone
Lee Jarzembak, tuba

Victor Ewald (1860–1935)

Cousins

arranged by David Marlatt

George Goad, trumpet Lee Jarzembak, tuba Qing Jiang, piano Herbert L. Clarke (1867–1945)

Four Outings for Brass

Moderato, with energy Blues tempo Slowly

Vivace

George Goad, trumpet
Diana Wensley, trumpet
Levente Varga, horn
Patrick Montgomery, trombone
Lee Jarzembak, tuba

INTERMISSION

Hunting Calls

Hinter der Meute St. Hubertus Friedrich Deisenroth (1903–97)

André Previn

(b. 1929)

Jagdstuck

Sarah Boxmeyer, horn Levente Varga, horn Qing Jiang, piano Alexander Zemlinsky (1871–1942)

Free Improvisational Interlude

Sarah Boxmeyer, horn Maureen Young, horn Improvisation

Six Quartets

Nocturne

Ancienne chanson allemande

La chasse

Choeur dansé

Un chant populaire russe

Un Choral

Dana Cullen, horn Eric Huckins, horn Austin Larson, horn Maureen Young, horn Nikolai Tcherepnin (1873–1945) Elsa's Procession to the Cathedral arranged by Wesley Hanson

Richard Wagner (1813–83)

Amazing Grace arranged by Jason Wyse

Traditional

Sarah Boxmeyer, horn Dana Cullen, horn Eric Huckins, horn Austin Larson, horn Levente Varga, horn Maureen Young, horn

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This recital is dedicated to the memory of Nolan Miller (Horn '65).

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COACH

This evening's program was prepared by Jeffrey Lang.

PERFORMERS

Sarah Boxmeyer, from Philadelphia, is a student of Jennifer Montone and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

George Goad, from Rockford, Mich., is a student of David Bilger and entered Curtis in 2009.

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and entered Curtis in 2012.

Patrick Montgomery, from Overland Park, Kans., is a student of Matthew Vaughn and entered Curtis in 2011.

Levente Varga, from Budapest, Hungary, is a student of Jennifer Montone and entered Curtis in 2011.

Diana Wensley, from Lake Elmo, Minn., is a student of David Bilger and entered Curtis in 2011.

Maureen Young, from Viola, Wis., is a student of Jennifer Montone and entered Curtis in 2011.

Qing Jiang, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Friday, April 12 at 8 p.m. Oboe Students of Richard Woodhams Field Concert Hall

Works of Arnold, C.P.E. Bach, Bliss, Holliger, and Schumann

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-EIGHTH STUDENT RECITAL Oboe Students of Richard Woodhams Friday, April 12 at 8 p.m. Field Concert Hall

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Oboe Sonata in G minor, H. 542.5

Carl Philipp Emanuel Bach

Allegro

(1714-88)

Adagio Allegro

> William Welter, oboe Bryan Anderson, harpsichord

Drei Romanzen, Op. 94

Robert Schumann

Nicht zu schnell Einfach, innig (1810-56)

Nicht schnell

Corbin Stair, oboe Bryan Anderson, piano

Sonatina for Oboe and Piano, Op. 28

Malcolm Arnold (1921–2006)

Leggiero

Andante con moto

Vivace

Joshua Lauretig, oboe Elena Jivaeva, piano

INTERMISSION

Sonata

Präludium

Capriccio

Aria

Finale

Heinz Holliger (b. 1939)

Alexander Vvedenskiy, oboe

Quintet for Oboe and String Quartet

Assai sostenuto
Andante con moto

Vivace

Arthur Bliss (1891–1975)

Beverly Wang, oboe Piotr Filochowski, violin Alex Link, violin Yoshihiko Nakano, viola Jeong-Hyoun Lee, cello



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PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Piotr Filochowski, from Hamden, Conn., is a student of Aaron Rosand and entered Curtis in 2012.

Joshua Lauretig, from Beachwood, Ohio, is a student of Richard Woodhams and entered Curtis in 2012.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Corbin Stair, from Warsaw, Ind., is a student of Richard Woodhams and entered Curtis in 2011.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

William Welter, from Crescent, Iowa, is a student of Richard Woodhams and entered Curtis in 2012.

Elena Jivaeva, staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Saturday, April 13 at 8 p.m.

Graduation Recital—Kensho Watanabe, conductor

Gould Rehearsal Hall, Lenfest Hall

Debussy Prélude à L'après-midi d'un faune
Dvořák Symphony No. 7 in D minor, Op. 70

Mozart Symphony No. 39 in E-flat major, K. 543

Curtis Symphony Orchestra Kensho Watanabe, conductor

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Sunday, April 14 at 3 p.m. Field Concert Hall

Bartók Quartet No. 5

Ye-Rang Kim, violin Hannah Ji, violin

Yoshihiko Nakano, viola Jeong-Hyoun Lee, cello

Brahms Trio in E-flat major, Op. 40

Stephen Waarts, violin Eric Huckins, horn Kate Liu, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

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SEVENTY-NINTH STUDENT RECITAL Graduation Recital—Kensho Watanabe, conductor Saturday, April 13 at 8 p.m.

Prélude à L'après-midi d'un faune

Gould Rehearsal Hall, Lenfest Hall

Claude Debussy (1862–1918)

Symphony No. 38 in D major, K. 504 ("Prague") Wolfgang Amadeus Mozart (1756–91)

Adagio—Allegro Andante Presto

> Curtis Symphony Orchestra Kensho Watanabe, conductor

INTERMISSION

Symphony No. 7 in D minor, Op. 70

Antonín Dvořák (1841–1904)

Allegro maestoso Poco adagio

Scherzo: Vivace Finale: Allegro

> Curtis Symphony Orchestra Kensho Watanabe, conductor

Photographic and recording equipment may not be used in Gould Rehearsal Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

CURTIS SYMPHONY ORCHESTRA

Violin Anastasia Agapova

Jung Min Choi

Aaron Timothy Chooi

Brendon Elliott

Luosha Fang

Abigail Fayette
Piotr Filochowski

Hsuan-Hao Hsu

Hannah Ji

Ye-Rang Kim

Zeyu Victor Li

Christine Lim Richard Lin

Zoë Martin-Doike

Kyung Ji Min

Laura Park

Katya Poplyansky

Ji-Won Song

Alexandra Switala

Yu-Chien Tseng

Stephen Waarts

Lifan Zhu

Viola

Ye Jin Kim

Born Lau

Sung Jin Lee

Alex Link

Shuangshuang Liu

Ren Martin-Doike

Yoshihiko Nakano

Junping Qian

Hyeri Shin

Cello

Oliver Aldort

Youna Choi

Will Chow

Arlen Hlusko

Timotheos Petrin

Tessa Seymour

Xin Shi

Double Bass

Samuel Casseday

Timothy Dilenschneider

Xavier Foley

Alexander Jacobsen

Nathan Paer

Nathaniel West

Flute
Diondré McKinney
Moonyoung Yoon
Brendan Dooley, piccolo

Oboe Alexander Vvedenskiy William Welter Beverly Wang, *English horn*

Clarinet Stanislav Chernyshev Guangyao Xue

Bassoon Wade Coufal Julia Harguindey

Horn
Sarah Boxmeyer
Eric Huckins
Austin Larson
Levente Varga

Trumpet George Goad Sara Huebner

Trombone
Patrick Montgomery
Alexander Walden
David Hoch, bass trombone

Percussion Won Suk Lee

Harp Elizabeth White Clark Anna Odell NEXT STUDENT RECITALS Sunday, April 14 at 3 p.m. Field Concert Hall

Bartók Quartet No. 5

Ye-Rang Kim, violin Hannah Ji, violin Yoshihiko Nakano, viola

Jeong-Hyoun Lee, cello

Brahms Trio in E-flat major, Op. 40

Stephen Waarts, violin Eric Huckins, horn Kate Liu, piano

Monday, April 15 at 12:45 p.m. St. Mark's Church

Works of J.S. Bach, Ewald, and Nielsen

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTIETH STUDENT RECITAL Sunday, April 14 at 3 p.m. Field Concert Hall

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Quartet No. 5

Allegro

Adagio molto

Scherzo: Alla bulgarese

Andante

Finale: Allegro vivace—Presto

Ye-Rang Kim, violin Hannah Ji, violin Yoshihiko Nakano, viola Jeong-Hyoun Lee, cello Béla Bartók (1881–1945)

Trio in E-flat major, Op. 40

Andante

Scherzo: Allegro Adagio mesto

Finale: Allegro con brio

Stephen Waarts, violin Eric Huckins, horn Kate Liu, piano Johannes Brahms (1833–97)

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

COACH

The Brahms trio was prepared by Ida Kavafian.

PERFORMERS

Eric Huckins, from Commack, N.Y., is a student of Jennifer Montone and entered Curtis in 2011.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Ye-Rang Kim, from Seoul, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2008.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Kate Liu, from Winnetka, Ill., is a student of Robert McDonald and entered Curtis in 2012.

Yoshihiko Nakano, from New York City, is a student of Roberto Díaz and Michael Tree, and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS Monday, April 15 at 12:45 p.m. Saint Mark's Church

J.S. Bach Contrapunctus I from Die Kunst der Fuge,

BWV 1080, arranged by Ralph Sauer

Ewald Quintet No. 3 in D-flat major, Op. 7

Nozomi Imamura, trumpet Noah Dugan, trumpet Dana Cullen, horn

Alexander Walden, trombone

Lee Jarzembak, tuba

Nielsen Quintet in A major, Op. 43

Brendan Dooley, flute William Welter, oboe Hongmin Fan, clarinet Austin Larson, horn Wade Coufal, bassoon

Monday, April 15 at 8 p.m. Field Concert Hall

Thomas Oltarzewski Weather Music

Brendon Elliott, violin Abigail Fayette, violin Sung Jin Lee, viola Oliver Aldort, cello

Gideon Whitehead, guitar

Rondo for Two Basses and Piano

Nathaniel West, double bass Nathan Paer, double bass Qing Jiang, piano

(continued)

Thomas Oltarzewski

Concerto for Tuba

Lee Jarzembak, tuba Qing Jiang, piano

Five Miniatures

Yoshihiko Nakano, viola Will Chow, cello

Monteverdi Sketches

Alexandra von der Embse, oboe ('12) Guangyao Xue, clarinet Abigail Fayette, violin Vicki Powell, viola Robin Kesselman, double bass

Schoenberg

Pierrot lunaire, Op. 21

Anna Davidson, soprano
Patrick Williams, flute
Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin
Arlen Hlusko, cello
Xiaohui Yang, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL Monday, April 15 at 12:45 p.m. Saint Mark's Church

Contrapunctus I from *Die Kunst der Fuge*, BWV 1080 arranged by Ralph Sauer

Johann Sebastian Bach 1685–1750)

Quintet No. 3 in D-flat major, Op. 7

Allegro moderato Intermezzo: Moderato Andante Vivo Victor Ewald (1860–1935)

Carl Nielsen

(1865 - 1931)

Nozomi Imamura, trumpet Noah Dugan, trumpet Dana Cullen, horn Alexander Walden, trombone Lee Jarzembak, tuba

Quintet in A major, Op. 43

Allegro ben moderato Menuet

Præludium: Adagio—Tema con variazioni: Un poco andantino

Brendan Dooley, flute William Welter, oboe Hongmin Fan, clarinet Austin Larson, horn

Wade Coufal, bassoon

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

PERFORMERS

Wade Coufal, from Pearland, Tex., is a student of Daniel Matsukawa and entered Curtis in 2010.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Brendan Dooley, from Worcester, Mass., is a student of Jeffrey Khaner and entered Curtis is 2012.

Noah Dugan, from Scottsdale, Ariz., is a student of David Bilger and entered Curtis in 2012.

Hongmin Fan, from Beijing, is a student of Donald Montanaro and entered Curtis in 2011.

Nozomi Imamura, from Charlotte, N.C., is a student of David Bilger and entered Curtis in 2011.

Lee Jarzembak, from Maypearl, Tex., is a student of Carol Jantsch and Paul Krzywicki and entered Curtis in 2012.

Austin Larson, from Neenah, Wis., is a student of Jennifer Montone and entered Curtis in 2012.

Alexander Walden, from Titusville, Fla., is a student of Matthew Vaughn and entered Curtis in 2011.

William Welter, from Crescent, Iowa, is a student of Richard Woodhams and entered Curtis in 2012.

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If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT AFTERNOON RECITAL Thursday, April 18 at 12:45 p.m.

Saint Mark's Church

Beethoven Sonata No. 4 in E-flat major, Op. 7

Daniel Hsu, piano

Brahms Concerto in D major, Op. 77

Stephen Waarts, violin Jungeun Kim, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-FIRST STUDENT RECITAL Monday, April 15 at 8 p.m. Field Concert Hall

Weather Music

Thomas Oltarzewski (b. 1988)

Brendon Elliott, violin Abigail Fayette, violin Sung Jin Lee, viola Oliver Aldort, cello Gideon Whitehead, guitar

Five Miniatures

The Waves
Fog
Bright Morning
The Moon and the Jellyfish
Storm

Yoshihiko Nakano, viola Will Chow, cello

Rondo for Two Basses and Piano

Nathaniel West, double bass Nathan Paer, double bass Qing Jiang, piano

Concerto for Tuba

Lee Jarzembak, tuba Qing Jiang, piano

Monteverdi Sketches

Alexandra von der Embse, oboe Guangyao Xue, clarinet Abigail Fayette, violin Vicki Powell, viola Robin Kesselman, double bass

INTERMISSION

Pierrot lunaire, Op. 21

Arnold Schoenberg (1874–1951)

Part I

Mondestrunken (Moondrunk)

Columbine

Der Dandy (The Dandy)

Eine blasse Wäscherin (An Ethereal Washerwoman)

Valse de Chopin (Chopin Waltz)

Madonna

Der kranke Mond (The Sick Moon)

Part II

Nacht (Passacaglia) (Night)

Gebet an Pierrot (Prayer to Pierrot)

Raub (Theft)

Rote Messe (Red Mass)

Galgenlied (Gallows Song)

Enthauptung (Beheading)

Die Kreuze (The Crosses)

Part III
Heimweh (Homesickness)
Gemeinheit! (Vulgarity)
Parodie (Parody)
Der Mondfleck (The Moonspot)
Serenade
Heimfahrt (Barcarole) (Homeward Bound)
O Alter Duft (O Ancient Fragrance)
Anna Davidson, soprano
Patrick Williams, flute
Stanislav Chernyshev, clarinet
Zoë Martin-Doike, violin

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Arlen Hlusko, cello Xiaohui Yang, piano

COMPOSER

Thomas Oltarzewski, from Toms River, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

PERFORMERS

Please see text insert for performer listing.

NEXT STUDENT RECITAL Tuesday, April 16 at 7 p.m. The Barnes Foundation

Penderecki Sextet

Stanislav Chernyshev, clarinet

Dana Cullen, horn

Zoë Martin-Doike, violin

Born Lau, viola Arlen Hlusko, cello Xiaohui Yang, piano

Schoenberg Pierrot lunaire, Op. 21

Anna Davidson, soprano Patrick Williams, flute

Stanislav Chernyshev, clarinet Zoë Martin-Doike, violin

Arlen Hlusko, cello Xiaohui Yang, piano

Curtis and the Barnes Foundation invite you to a joint program exploring the language of art and music.

Tickets: \$30 for the general public.

Friends of Curtis and Leopold Stokowski Society members can receive a special discount. Contact Victoria Koursaros at (215) 717-3161 or victoria.koursaros@curtis.edu for the promo code.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTISINSTITUTE OF MUSIC

AN EVENING OF ART AND MUSIC AT THE BARNES Tuesday, April 16 at 8 p.m.
The Barnes Foundation

Sextet

Allegro moderato Larghetto Krzysztof Penderecki (b. 1933)

Arnold Schoenberg

(1874 - 1951)

Stanislav Chernyshev, clarinet Dana Cullen, horn Zoë Martin-Doike, violin Born Lau, viola Arlen Hlusko, cello Xiaohui Yang, piano

INTERMISSION

Pierrot lunaire, Op. 21

Mondestrunken (Moondrunk)

Columbine

Part I

Der Dandy (The Dandy)

Eine blasse Wäscherin (An Ethereal Washerwoman)

Valse de Chopin (Chopin Waltz)

Madonna

Der kranke Mond (The Sick Moon)

Part II
Nacht (Passacaglia) (Night)
Gebet an Pierrot (Prayer to Pierrot)
Raub (Theft)
Rote Messe (Red Mass)
Galgenlied (Gallows Song)
Enthauptung (Beheading)
Die Kreuze (The Crosses)

Part III
Heimweh (Homesickness)
Gemeinheit! (Vulgarity)
Parodie (Parody)
Der Mondfleck (The Moonspot)
Serenade
Heimfahrt (Barcarole) (Homeward Bound)
O Alter Duft (O Ancient Fragrance)

Anna Davidson, soprano Patrick Williams, flute Stanislav Chernyshev, clarinet Zoë Martin-Doike, violin Arlen Hlusko, cello Xiaohui Yang, piano

PERFORMERS

Stanislav Chernyshev, from St. Petersburg, Russia, is a student of Donald Montanaro and entered Curtis in 2009.

Dana Cullen, from Reading, Pa., is a student of Jennifer Montone and entered Curtis in 2010.

Anna Davidson, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2009.

Arlen Hlusko, from Lowville, Ontario, is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

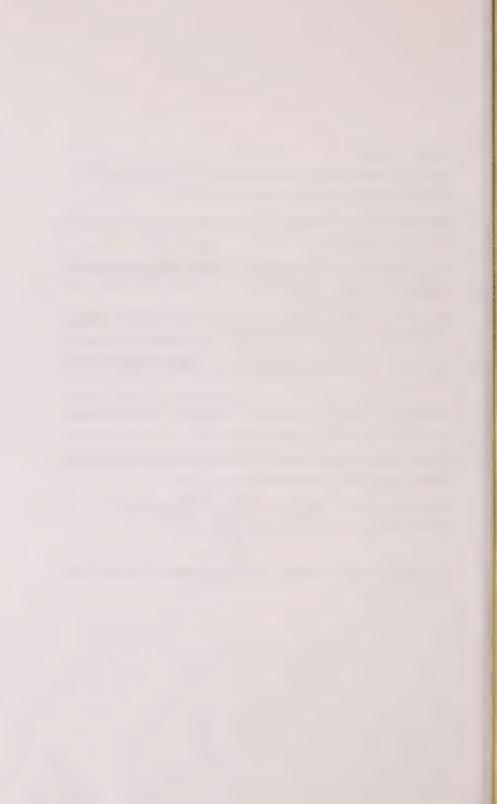
Born Lau, from Hong Kong, is a student of Roberto Díaz and entered Curtis in 2012.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

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The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SECOND STUDENT RECITAL Graduation Recital—Junping Qian, viola Tuesday, April 16 at 8 p.m. Field Concert Hall

Quatre visages, Op. 238

La Californienne The Wisconsinian La Bruxelloise La Parisienne

Fantasie: Ruhig-

Darius Milhaud (1892–1974)

Sonata for Viola and Piano, Op. 11, No. 4

Paul Hindemith (1895–1963)

Thema mit Variationen: Ruhig und einfach wie ein Volkslied-

Finale (mit Variationen): Sehr lebhaft

Junping Qian, viola Amy J. Yang, piano

INTERMISSION

Sonata

Nicolò Paganini (1782–1840)

Junping Qian, viola Elena Jivaeva, piano "Am Tage Aller Seelen", D. 343, arranged by William Primrose Franz Schubert (1797–1828)

Hopak for Violin and Piano arranged by Alan H. Arnold

Modest Mussorgsky (1839–81)

"Beau soir" arranged by Milton Katims Claude Debussy (1862–1918)

"Malagueña" from *Danzas españolas*, Op. 21 arranged by Junping Qian Pablo de Sarasate (1844-1908)

Concertstück

Georges Enesco (1881–1955)

Junping Qian, viola Elena Jivaeva, piano

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Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Junping Qian, from Wuhu, Anhui Province, China, is a student of Roberto Díaz and Hsin-Yun Huang and entered Curtis in 2009.

Elena Jivaeva, staff pianist

Amy J. Yang (Piano '06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITALS

Wednesday, April 17 at 8 p.m. Residency Recital—The Beethoven Violin Sonatas, part one, coached by Jonathan Biss and Miriam Fried Field Concert Hall

Beethoven

Sonata No. 1 in D major, Op. 12, No. 1 Yu-Ting Chen, violin Jenny Chen, piano

Sonata No. 5 in F major, Op. 24 ("Spring") Lifan Zhu, violin Xiaohui Yang, piano

Sonata No. 9 in A major, Op. 47 ("Kreutzer") Zoë Martin-Doike, violin Chelsea Wang, piano Thursday, April 18 at 12:45 p.m. St. Mark's Church

Beethoven Sonata No. 4 in E-flat major, Op. 7

Daniel Hsu, piano

Brahms Concerto in D major, Op. 77

Stephen Waarts, violin Jungeun Kim, piano

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Thursday, April 18 at 8 p.m. Field Concert Hall

Works of Bartók, Beethoven, Djupstrom ('11), and Taneyev.

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-THIRD STUDENT RECITAL

Residency Recital—The Beethoven Violin Sonatas, part one, coached by Miriam Fried and Jonathan Biss (Piano '01) Wednesday, April 17 at 8 p.m.
Field Concert Hall

Sonata No. 1 in D major, Op. 12, No. 1

Allegro con brio

Tema con variazioni: Andante con moto Rondo: Allegro

Yu-Ting Chen, violin Jenny Chen, piano

Sonata No. 5 in F major, Op. 24 ("Spring")

Allegro
Adagio molt

Adagio molto espressivo Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Lifan Zhu, violin Xiaohui Yang, piano

INTERMISSION

Ludwig van Beethoven (1770–1827)

Sonata No. 9 in A major, Op. 47 ("Kreutzer")

Beethoven

Adagio sostenuto—Presto Andante con variazioni

Finale: Presto

Zoë Martin-Doike, violin Chelsea Wang, piano

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Tonight's program concludes part one of a three-year residency—consisting of coachings, lessons, and a recital—led by Miriam Fried and Jonathan Biss (Piano '01).

PERFORMERS

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005.

Yu-Ting Chen, from Taipei, Taiwan, is a student of Ida Kavafian and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Lifan Zhu, from Shanghai, is a student of Aaron Rosand and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

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NEXT STUDENT RECITALS Thursday, April 18 at 12:45 p.m. Saint Mark's Church

Beethoven Sonata No. 4 in E-flat major, Op. 7

Daniel Hsu, piano

Brahms Concerto in D major, Op. 77

Stephen Waarts, violin Jungeun Kim, piano Thursday, April 18 at 8 p.m. Field Concert Hall

Bartók Concerto for Viola and Orchestra

Ren Martin-Doike, viola Amy J. Yang, piano

Beethoven Trio in D major, Op. 70, No. 1 ("Ghost")

Haram Kim, violin Youna Choi, cello Amy J. Yang, piano

Djupstrom ('11) Little Suite

Zoë Martin-Doike, violin Gideon Whitehead, guitar

Taneyev Piano Quintet in G minor, Op. 30

Hsuan-Hao Hsu, violin Laura Park, violin En-Chi Cheng, viola Xin Shi, cello Qing Jiang, piano

Friday, April 19 at 12:45 p.m. Saint Mark's Church

Dupré Symphonie-Passion, Op. 23

Thomas Sheehan, organ

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A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL

Thursday, April 18 at 12:45 p.m. Saint Mark's Church

Sonata No. 4 in E-flat major, Op. 7

Allegro molto e con brio
Largo con gran espressione
Allegro

Rondo: Poco allegretto e grazioso

Daniel Hsu, piano

Concerto in D major, Op. 77

Allegro non troppo Adagio Allegro giocoso, ma non troppo vivace

Stephen Waarts, violin Jungeun Kim, piano

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Johannes Brahms

Ludwig van Beethoven

(1833-1897)

(1770 - 1827)

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

PERFORMERS

Daniel Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically

NEXT AFTERNOON RECITALS

Friday, April 19 at 12:45 p.m.

Saint Mark's Church

J.S. Bach Partita No. 1 in B minor, BWV 1002

Penderecki Cadenza for Solo Violin

Stephen Waarts, violin

Dupré Symphonie-Passion, Op. 23

Thomas Sheehan, organ

Monday, April 22 at 12:45 p.m. Saint Mark's Church

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Zoë Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

Miles Contraptions for Solo Tuba

Lee Jarzembak, tuba

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Thursday, April 25 at 12:45 p.m. Saint Mark's Church

Haydn The Seven Last Words of Christ on the Cross, Hob. III:50-56

Luosha Fang, violin

Arnold Steinhardt, violin ('59) Ren Martin-Doike, viola

Xin Shi, cello

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-FOURTH STUDENT RECITAL

Thursday, April 18 at 8 p.m. Field Concert Hall

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Little Suite

Sing Dance

Play

Remember

Michael Djupstrom ('11)

(b. 1980)

Zoë Martin-Doike, violin Gideon Whitehead, guitar

Commissioned by the Curtis Institute of Music in honor of Laura and Kenneth Mitchell, whose generous support as a Commissioning Circle member of the Curtis Annual Fund is helping to ensure a bright future for the school.

Trio in D major, Op. 70, No. 1 ("Ghost")

Ludwig van Beethoven

(1770-1827)

Allegro vivace e con brio Largo assai e espressivo

Presto

Haram Kim, violin Youna Choi, cello Amy J. Yang, piano

Concerto for Viola and Orchestra

Béla Bartók (1881–1945)

Moderato Adagio religioso Allegro vivace

> Ren Martin-Doike, viola Amy J. Yang, piano

INTERMISSION

Piano Quintet in G minor, Op. 30

Sergei Ivanovich Taneyev (1856–1915)

Introduzione. Adagio mesto Scherzo. Presto.

Largo

Finale. Allegro vivace

Laura Park, violin Hsuan-Hao Hsu, violin En-Chi Cheng, viola Xin Shi, cello Qing Jiang, piano

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COACHES

The Beethoven trio was prepared by Ida Kavafian, Steven Tenenbom. and Amy J. Yang.

The Tanevev quartet was prepared by Qing Jiang.

PERFORMERS

En-Chi Cheng, from Kaohsiung, Taiwan, is a student of Joseph de Pasquale and Hsin-Yun Huang and entered Curtis in 2011.

Youna Choi, from Seoul, is a student of Peter Wiley and entered Curtis in 2011.

Hsuan-Hao Hsu, from Taipei, Taiwan, is a student of Pamela Frank and Joseph Silverstein and entered Curtis in 2009.

Haram Kim, from Gyeonggi-do, Korea, is a student of Ida Kavafian and entered Curtis in 2011.

Ren Martin-Doike, from Honolulu, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008.

Laura Park, from Chicago, is a student of Ida Kavafian and entered Curtis in 2012.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Gideon Whitehead, from Casnovia, Mich., is a student of David Starobin and Jason Vieaux, and entered Curtis in 2012.

Qing Jiang, staff pianist

Amy J. Yang ('06), staff pianist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS Friday, April 19 at 12:45 p.m. Saint Mark's Church

J.S. Bach Partita No. 1 in B minor, BWV 1002, selections

Penderecki Cadenza for Solo Violin
Stephen Waarts, violin

Dupré Symphonie-Passion, Op. 23
Thomas Sheehan, organ

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Friday, April 19 at 8 p.m. Graduation Recital—Julia Harguindey, bassoon Field Concert Hall

Works of Elgar, Guastavino, Handel, Jeanjean, Ravel, Tansman, and Weber

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL Friday, April 19 at 12:45 p.m. Saint Mark's Church

Partita No. 1 in B minor, BWV 1002, selections

Ludwig van Beethoven (1685–1750)

Sarabande

Cadenza for Solo Violin

Tempo di borea

Krzysztof Penderecki

(b. 1933)

Stephen Waarts, violin

Symphonie-Passion, Op. 23

Marcel Dupré (1886–1971)

Le Monde dans l'attente du Sauveur

Nativité

Crucifixion

Résurrection

Thomas Sheehan, organ

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

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PERFORMERS

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

NEXT AFTERNOON RECITALS Monday, April 22 at 12:45 p.m. Saint Mark's Church

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Zoë Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

Miles Contraptions for Solo Tuba

Lee Jarzembak, tuba

Thursday, April 25 at 12:45 p.m. Saint Mark's Church

Haydn The Seven Last Words of Christ on the Cross, Hob. III:50-56

Luosha Fang, violin

Arnold Steinhardt, violin ('59) Ren Martin-Doike, viola

Xin Shi, cello

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Friday, April 26 at 12:45 p.m. Saint Mark's Church

Musto The Brief Light

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Regondi Introduction et caprice, Op. 23

Louis Xavier Barrette, guitar

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Seyfried Five Songs on Poems by Dag Hammarskjold

Julian Arsenault, baritone Sheridan Seyfried, piano '07

Programs are subject to change To check the weekly schedule, visit www curtis edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-FIFTH STUDENT RECITAL Graduation Recital—Julia Harguindey, bassoon Friday, April 19 at 8 p.m. Field Concert Hall

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Trio Sonata in G minor, HWV 393

George Frideric Handel (1685–1759)

Andante Allegro

Largo

Allegro

Julia Harguindey, bassoon Mathieu Harel, bassoon ('98) Matthew Glandorf, harpsichord (Organ '91)

Sonatine for Piano arranged by Carlos Salzedo Maurice Ravel (1875–1937)

Modéré

Mouvement de menuet

Animè

Patrick Williams, flute Julia Harguindey, bassoon Elizabeth White Clark, harp

Romance, Op. 62

Edward Elgar (1857–1934)

Julia Harguindey, bassoon Anastasia Agapova, violin Katya Poplyansky, violin Alex Link, viola Summer Hu, cello Nathaniel West, double bass

Andante e rondo ongarese in C minor, Op. 35

Carl Maria von Weber (1786–1826)

Julia Harguindey, bassoon Anastasia Agapova, violin Katya Poplyansky, violin Alex Link, viola Summer Hu, cello

INTERMISSION

Rosita Iglesias

Carlos Guastavino (1912–2000)

Sonatine for Bassoon

Allegro con moto Aria: Largo cantabile Scherzo: Molto vivace Alexandre Tansman (1897–1986)

Prélude et scherzo

Paul Jeanjean (1874–1928)

Julia Harguindey, bassoon Yoni Levyatov, piano Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

PERFORMERS

Julia Harguindey, from Montréal, is a student of Daniel Matsukawa and entered Curtis in 2009. She is the Thomas and Patricia Vernon Annual Fellow.

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Pamela Frank, and entered Curtis in 2008.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Nathaniel West, from Columbus, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2009.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Matthew Glandorf (Organ '91), faculty

Mathieu Harel (Bassoon '98), guest artist

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Saturday, April 20 at 8 p.m. Field Concert Hall

Clarke The Great Train Race

Diondré McKinney, flute

Debussy Sonata

Diondré McKinney, flute Daniel Hanul Lee, viola Elizabeth White Clark, harp

Jolivet Chant de Linos

Rivier Sonatine for Flute and Piano

Schwantner "Black Anemones"

Taffanel Fantaisie on Themes from Der Freischütz

Diondré McKinney, flute Yoni Levyatov, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SIXTH STUDENT RECITAL Graduation Recital—Diondré McKinney, flute Saturday, April 20 at 8 p.m. Field Concert Hall

Sonatine for Flute and Piano

Allegro moderato Lento affettuoso Presto jocando Jean Rivier (1896–1987)

"Black Anemones"

Diondré McKinney, flute Yoni Levyatov, piano Joseph Schwantner (b. 1943)

Sonata

Pastorale: Lento, dolce rubato Interlude: Tempo di minuetto Finale: Allegro moderato ma risoluto

> Diondré McKinney, flute Daniel Hanul Lee, viola Elizabeth White Clark, harp

Claude Debussy (1862–1918)

INTERMISSION

Chant de Linos

André Jolivet (1905–74)

Diondré McKinney, flute Yoni Levyatov, piano

The Great Train Race

Ian Clarke (b. 1964)

Diondré McKinney, flute

Fantaisie on Themes from Der Freischütz

Paul Taffanel (1844–1908)

Diondré McKinney, flute Yoni Levyatov, piano

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PERFORMERS

Diondré McKinney, from Houston, is a student of Jeffrey Khaner and entered Curtis in 2009. He is the Donald V. Peck Annual Fellow.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Yoni Levyatov, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS Monday, April 22 at 12:45 p.m.

Saint Mark's Church

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Zoë Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

Miles Contraptions for Solo Tuba

Lee Jarzembak, tuba

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Monday, April 22 at 8 p.m. Harp Students of Elizabeth Hainen and Judy Loman Field Concert Hall

Works of Andrès, Fauré, Hinner, Mozart, Presle, and Reinhold

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 ALUMNI RECITAL SERIES

DOVER QUARTET Sunday, April 21 at 3 p.m. Field Concert Hall

Quartet No. 9 in G minor, D.173

Allegro con brio Andantino Allegro vivace Allegro Franz Schubert (1797–1828)

Quartet No. 3 in C major, Op.16

Lebhaft und sehr energisch Sehr langsam Finale. Außerst lebhaft

t lebhaft
Joel Link, violin
Bryan A. Lee, violin
Milena Pajaro-van de Stadt, viola

INTERMISSION

Camden Shaw, cello

Paul Hindemith (1895–1963)

Quintet No. 2 in B-flat major, Op. 87

Felix Mendelssohn (1809–47)

Allegro vivace Andante scherzando Adagio e lento Allegro molto vivace

> Bryan A. Lee, violin Joel Link, violin Milena Pajaro-van de Stadt, viola Roberto Díaz, viola Camden Shaw, cello

> > •

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMERS

Considered one of the most talented string quartets ever to emerge at such a young age, the **Dover Quartet** won the grand prize at the 2010 Fischoff Competition. The ensemble, formerly known as the Old City String Quartet, was formed at the Curtis Institute of Music when its members were 19 years old. It draws from the musical lineage of both the Vermeer and Guarneri Quartets, while also bringing a youthful enthusiasm and musical conviction to the repertoire that is truly its own. According to the *Strad*, the Dover musicians are "already pulling away from their peers with their exceptional interpretative maturity, tonal refinement, and taut ensemble."

A prize-winner at the London International String Quartet Competition, the Dover Quartet has taken part in such festivals as Artosphere, La Jolla SummerFest, and the Amelia Island Chamber Music Festival; and has performed on several influential series, including the Washington Performing Arts Society, the Philadelphia Chamber Music Society, Peoples' Symphony, Schneider Concerts, Kneisel Hall, and the Houston Friends of Chamber Music. Its members

have appeared as soloists with the Philadelphia Orchestra, Tokyo Philharmonic, Kansas City Symphony, and BBC Concert Orchestra. The ensemble's recording of quartets by Mendelssohn and Debussy (Unipheye Music) was awarded the Blue Moon Award by the audiophile website 6moons.com, which noted that "the maturity in these interpretations is phenomenal."

While at Curtis, the Dover Quartet worked intensively with renowned chamber musicians Shmuel Ashkenasi, Joseph Silverstein, Arnold Steinhardt, and Peter Wiley. The group continues its close collaboration with violist and Curtis President Roberto Díaz in 2013, touring Europe with performances in Germany, Austria, Spain, and the United Kingdom.

The Dover Quartet is currently the graduate string quartet in residence at Rice University's Shepherd School of Music and is an active member of Music for Food, an initiative by musicians to help fight hunger in their communities.

Bryan A. Lee (Violin '11)

Joel Link (Violin '11)

Milena Pajaro-van de Stadt (Viola '10, '11)

Camden Shaw (Cello '10, '11)

Roberto Díaz (Viola '84), the James and Betty Matarese Chair in Viola Studies, president

The Alumni Recital Series brings Curtis graduates from around the world back to Field Concert Hall. Performers are leaders in their field, whose success as musicians in the 21st-century continues the impact and legacy of Curtis music-making achieved over more than eight decades. Artists on the Alumni Recital Series donate their services, and proceeds from the concerts directly benefit current Curtis students. In recent years contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

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NEXT STUDENT RECITAL Monday, April 22 at 12:45 p.m. Saint Mark's Church

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Zoë Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

Miles Contraptions for Solo Tuba

Lee Jarzembak, tuba

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL Friday, April 19 at 12:45 p.m. Saint Mark's Church

Partita No. 1 in B minor, BWV 1002, selections

Ludwig van Beethoven

(1685 - 1750)

Sarabande

Tempo di borea

Cadenza for Solo Violin

Krzysztof Penderecki (b. 1933)

Stephen Waarts, violin

Symphonie-Passion, Op. 23

Marcel Dupré

Le Monde dans l'attente du Sauveur

Nativité

Crucifixion

Résurrection

(1886–1971)

Thomas Sheehan, organ

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

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PERFORMERS

Thomas Sheehan, from Red Hook, N.Y., is a student of Alan Morrison and entered Curtis in 2011.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

NEXT AFTERNOON RECITALS Monday, April 22 at 12:45 p.m. Saint Mark's Church

Beethoven Sonata No. 7 in D major, Op. 10, No. 3

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Zoe Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

Miles Contraptions for Solo Tuba

Lee Jarzembak, tuba

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Thursday, April 25 at 12:45 p.m. Saint Mark's Church

Haydn The Seven Last Words of Christ on the Cross, Hob. III:50-56

Luosha Fang, violin

Arnold Steinhardt, violin ('59) Ren Martin-Doike, viola

Xin Shi, cello

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Friday, April 26 at 12:45 p.m. Saint Mark's Church

Musto The Brief Light

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Regondi Introduction et caprice, Op. 23

Louis Xavier Barrette, guitar

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Seyfried Five Songs on Poems by Dag Hammarskjold

Julian Arsenault, baritone Sheridan Seyfried, piano ('07)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-SEVENTH STUDENT RECITAL Harp Students of Elizabeth Hainen and Judy Loman Monday, April 22 at 8 p.m. Field Concert Hall

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Impromptu in D-flat major, Op. 86

Gabriel Fauré (1845–1924)

Anna Odell, harp

Le Jardin mouille

Jacques de la Presle (1888–1969)

Impromptu arranged by Elizabeth Hainen

Hugo Reinhold (1854–1935)

Elizabeth White Clark, harp

Concerto in C major, K. 299

Wolfgang Amadeus Mozart (1756–91)

Allegro

Andantino

Rondeau: Allegro

JiHyun Wu, harp Moonyoung Yoon, flute Chelsea Wang, piano

La Ragazza

Andantino
Larghetto—Allegretto
Allegro moderato—Allegretto
Moderato

Bernard Andrès (b. 1941)

Allemande en rondeau arranged by Lucile Jennings

Philippe Joseph Hinner (1737–1819)

Elizabeth White Clark, harp JiHyun Wu, harp Anna Odell, harp Elizabeth Hainen, harp

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This evening's recital will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMERS

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Anna Odell, from McLean, Va., is a student of Elizabeth Hainen and Judy Loman, and entered Curtis in 2012.

Chelsea Wang, from West Des Moines, Iowa, is a student of Meng-Chieh Liu and Ignat Solzhenitsyn, and entered Curtis in 2012.

JiHyun Wu, from Seoul, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Moonyoung Yoon, from Seoul, is a student of Jeffrey Khaner and entered Curtis in 2010.

Elizabeth Hainen, the Maryjane Mayhew Barton Chair in Harp Studies

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Tuesday, April 23 at 8 p.m. Graduation Recital—Patrick Kreeger, organ Field Concert Hall

Toccata and Fugue in F major, BWV 540 I.S. Bach

Organ Sonata Elmore

Vierne Organ Symphony No. 5 in A minor, Op. 47 Whitlock

Fantaisie Chorale No. 1 in D-flat major

Patrick Kreeger, organ

Wednesday, April 24 at 8 p.m. Graduation Recital—Hannah Ji, violin

Field Concert Hall

Beethoven Sonata No. 3 in E-flat major, Op. 12, No. 3

Franck Sonata in A major

Ravel Pièce en forme de habanera

Tzigane, rapsodie de concert

Tartini Sonata in G minor ("Devil's Trill"), edited by

Fritz Kreisler

Hannah Ji, violin

Tatiana Goncharova, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

EIGHTY-EIGHTH STUDENT RECITAL Graduation Recital—Patrick Kreeger, organ Tuesday, April 23 at 8 p.m. Field Concert Hall

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Toccata and Fugue in F major, BWV 540 Johann Sebastian Bach (1685–1750)

Fantaisie Chorale No. 1 in D-flat Major

Percy Whitlock (1903–46)

Organ Sonata

Allegro vigoroso Chorale prelude on "Herzliebster Jesu" Toccata

Patrick Kreeger, organ

INTERMISSION

Robert Elmore (1913–85)

Organ Symphony No. 5 in A minor, Op. 47

Louis Vierne (1870–1937)

Grave

Allegro molto marcato

Tempo di scherzo ma non troppo vivo

Larghetto

Final: Allegro moderato

Patrick Kreeger, organ

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PERFORMER

Patrick Kreeger, from Greenville, N.C., is a student of Alan Morrison and entered Curtis in 2008. He is the Peter A. Brown Annual Fellow.

NEXT STUDENT RECITALS

Graduation Recital—Hannah Ji, violin, with Tatiana Goncharova, piano Wednesday, April 24 at 8 p.m.

Field Concert Hall

Sonata No. 3 in E-flat major, Op. 12, No. 3 Beethoven

Franck Sonata in A major

Pièce en forme de habanera Ravel

Tzigane, rapsodie de concert

Tartini Sonata in G minor ("Devil's Trill")

edited by Fritz Kreisler

Hannah Ji, violin

Thursday, April 25 at 12:45 p.m. Saint Mark's Church

Sonata No. 1 in G minor, BWV 1001 J.S. Bach

Caprices, Op. 1 Paganini

Stephen Waarts, violin

Elgar La capricieuse, Op. 17

Mozart Sonata in B-flat major, K. 454

Caprice d'apres l'Étude en forme de valse de Ysaÿe

Saint-Saëns, edited by Fritz Kreisler

Stephen Waarts, violin Jungeun Kim, piano

Thursday, April 25 at 8 p.m. Graduation Recital—Tomasz Kowalczyk, percussion Field Concert Hall

Bartók Sonata for Two Pianos and Percussion

Tomasz Kowalczyk, percussion

Ted Babcock, percussion Andrew Hsu, piano Michelle Cann, piano

Cage In a Landscape
Viñao Khan Variations

Wood Rogosanti

Tomasz Kowalczyk, percussion

Friday, April 26 at 12:45 p.m. Saint Mark's Church

Works of Musto, Regondi, Schoenberg, and Seyfried ('07)

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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EIGHTY-NINTH STUDENT RECITAL Graduation Recital—Hannah Ji, violin, with Tatiana Goncharova, piano Wednesday, April 24 at 8 p.m. Field Concert Hall

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Sonata in G minor ("Devil's Trill") edited by Fritz Kreisler

Larghetto Allegro energico Grave—Allegro assai Giuseppe Tartini (1692–1770)

Sonata in A major

Allegretto ben moderato Allegro Recitativo-Fantasia Allegretto poco mosso César Franck (1822–90)

Hannah Ji, violin Tatiana Goncharova, piano

INTERMISSION

Sonata No. 3 in E-flat major, Op. 12, No. 3

Allegro con spirito Adagio con molt' espressione Rondo: Allegro molto Ludwig van Beethoven (1770–1827)

Pièce en forme de habanera

Maurice Ravel (1875–1937)

Tzigane, rapsodie de concert

Hannah Ji, violin Tatiana Goncharova, piano

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PERFORMERS

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009. She is the Edwin B. Garrigues Annual Fellow.

Tatiana Goncharova, guest artist

NEXT STUDENT RECITALS

Thursday, April 25 at 12:45 p.m.

Saint Mark's Church

J.S. Bach Sonata No. 1 in G minor, BWV 1001, selections

Paganini Caprices, Op. 1, selections

Stephen Waarts, violin

Elgar La capricieuse, Op. 17

Mozart Sonata in B-flat major, K. 454, selections

Ysaÿe Caprice d'apres l'Étude en forme de valse de

Saint-Saëns, edited by Fritz Kreisler

Stephen Waarts, violin Jungeun Kim, piano

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Graduation Recital—Tomasz Kowalczyk, percussion Thursday, April 25 at 8 p.m. Gould Rehearsal Hall

Bartók Sonata for Two Pianos and Percussion

Tomasz Kowalczyk, percussion Ted Babcock, percussion Andrew Hsu, piano Michelle Cann, piano

Cage In a Landscape
Viñao Khan Variations
Wood Rogosanti

Tomasz Kowalczyk, percussion

Friday, April 26 at 12:45 p.m. Saint Mark's Church

Musto The Brief Light

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Regondi Introduction et caprice, Op. 23

Louis Xavier Barrette, guitar

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Seyfried ('07) Five Songs on Poems by Dag Hammarskjold

Julian Arsenault, baritone Sheridan Seyfried, piano

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SPRING CHAMBER MUSIC FESTIVAL

Monday, April 22 at 12:45 p.m.

Saint Mark's Church

Contraptions for Solo Tuba

Pulleys, Gears, Cogs, and Levers

Hot Air Balloon

Roller Coaster

Bulldozer

Conveyor Belt

Lee Jarzembak, tuba

Sonata No. 7 in D major, Op. 10, No. 3

Presto

Largo e mesto

Menuetto: Allegro

Rondo: Allegro

Chang-Yong Shin, piano

Trio in G major, Op. 9, No. 1

Adagio—Allegro con brio

Adagio ma non tanto e cantabile

Scherzo: Allegro

Presto

Zoë Martin-Doike, violin Yoshihiko Nakano, viola Nathan Vickery, cello

This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

Benjamin Miles

(b. 1974)

Ludwig van Beethoven

(1770-1827)

NEXT AFTERNOON RECITALS

Friday, April 26 at 12:45 p.m.

Saint Mark's Church

Musto The Brief Light

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Regondi Introduction et caprice, Op. 23

Louis Xavier Barrette, guitar

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Seyfried ('07) Five Songs on Poems by Dag Hammarskjold

Julian Arsenault, baritone Sheridan Seyfried, piano

Monday, April 29 at 12:45 p.m. Saint Mark's Church

Brahms Quartet No. 3 in C minor, Op. 60

Hannah Ji, violin

Kensho Watanabe, viola Tessa Seymour, cello Andrew Hsu, piano

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETIETH STUDENT RECITAL Graduation Recital—Tomasz Kowalczyk, percussion Thursday, April 25 at 8 p.m. Gould Rehearsal Hall, Lenfest Hall

Rogosanti

James Wood (b. 1953)

Tomasz Kowalczyk, percussion

Khan Variations

Alejandro Viñao (b. 1951)

In a Landscape

John Cage (1912–92)

Tomasz Kowalczyk, marimba

INTERMISSION

Sonata for Two Pianos and Percussion

Béla Bartók (1881–1945)

Assai lento—Allegro molto Lento, ma non troppo Allegro non troppo

> Tomasz Kowalczyk, percussion Ted Babcock, percussion Andrew Hsu, piano Michelle Cann, piano

> > •

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PERFORMERS

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011. He is the Consular Corps Association of Philadelphia Annual Fellow.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Michelle Cann, from Avon Park, Fla., is a student of Robert McDonald and entered Curtis in 2010.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Friday, April 26 at 12:45 p.m.

Saint Mark's Church

Musto The Brief Light

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Regondi Introduction et caprice, Op. 23

Louis Xavier Barrette, guitar

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Seyfried ('07) Five Songs on Poems by Dag Hammarskjold

Julian Arsenault, baritone Sheridan Seyfried, piano

Graduation Recital—Yue Chu, piano Friday, April 26 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 30 in E major, Op. 109

Sonata No. 21 in C major, Op. 53 ("Waldstein")

Brahms Sechs Klavierstücke, Op. 118

Kirchner Interlude II

Schubert Moments musicaux, D. 780, selections

Yue Chu, piano

Graduation Recital—Caroline Robinson, organ Saturday, April 27 at 8 p.m. Field Concert Hall

J.S. Bach Prelude and Fugue in E-flat major, BWV 552

("St. Anne")

Duruflé Scherzo, Op. 2

Franck Fantaisie from Trois pieces

Marchand "Grand dialogue" from Pièces choisies, 2e livre

Caroline Robinson, organ

Buxtehude Sicut Moses exaltavit serpentum, BuxWV97

Alize Rozsnyai, soprano Eunice Kim, violin Luosha Fang, violin

Xin Shi, cello

Caroline Robinson, harpsichord

Poulenc Concerto in G minor

Caroline Robinson, organ Curtis Chamber Ensemble Matthew Glandorf, conductor

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CURTIS OPERA THEATRE

Rinaldo

by George Frideric Handel

Please note that the intermission falls midway through Act II.

In all four performances, Argante will be sung by Jarrett Ott.

Guest Orchestra Musicians

Recorder Rainer Backmann Eve Friedman

Theorbo Anthony Harvey







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2 CURTIS OPERA THEATRE

Verizon Hall at the Kimmel Center

April 25-28, 2013

ORTIS SYMPHONY ORCHESTRA

Verizon Hall at the Kimmel Center May 5, 2013

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CURTIS OPERA THEATRE

Andrea Marchiol, conductor
Chas Rader-Shieber, stage director
Jacob A. Climer, scenic and costume designer
Mike Inwood, lighting designer

Coproduction with Portland Opera

 Thursday
 April 25, 2013
 7:30 p.m.

 Friday
 April 26, 2013
 7:30 p.m.

 Saturday
 April 27, 2013
 7:30 p.m.

 Sunday
 April 28, 2013
 2:30 p.m.

Prince Music Theater

PRESENTS

Rinaldo

MUSIC George Frideric Handel

LIBRETTO Giacomo Rossi

The Curtis Opera Theatre season is sponsored by The Horace W. Goldsmith Foundation.

Rinaldo runs approximately two hours and 45 minutes, including one 20-minute intermission.

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AST AND SYNOPSIS

singing order)	APRIL 25 AND 27	APRIL 26 AND 28
offredo	Spencer Lang	Roy Hage
(inaldo	Nian Wang	Jazimina MacNeil
Imirena	Sarah Shafer	Alize Rozsnyai
ustazio	Thomas Shivone	Vartan Gabrielian
argante	Andrew Bogard	Jarrett Ott
(rmida	Rachel Sterrenberg	Rachel Sterrenberg
ago	Vartan Gabrielian	Thomas Shivone
apernumeraries	Alexis Amanda Milne, Alexander Ryan, Levi Veleanu	

CT 1

rusalem is besieged by the Christian army, I by Goffredo. He is joined by his brother istazio, daughter Almirena, and her intended sband Rinaldo. Jerusalem is held by a Saracen king Argante. Argante asks a three-day truce, which is granted.

Argante's lover Armida, the Queen of amascus and a sorceress, tells Argante that sonly hope for victory is to defeat Rinaldo; will therefore remove him from the field abducting Almirena.

Rinaldo and Almirena are alone in a rden when Armida arrives and angrily lls them apart. Rinaldo defends his lover, t Armida carries her away. Goffredo and istazio enter, and propose that a Christian agician be summoned to save Almirena.

T 2

hen Goffredo, Eustazio, and Rinaldo seek t the magician, a boat appears bearing the sguised Armida. She invites Rinaldo to sail with her to find Almirena. Goffredo and stazio decry his apparent desertion.

Meanwhile the captive Almirena, held at mida's palace, laments her fate. Hearing her,

Argante falls in love with her. He promises to help her escape.

Rinaldo is brought before Armida and pleads for Almirena's release. But Armida now declares her love for Rinaldo. She uses her sorcery to assume Almirena's appearance, but he is unmoved. She also uses her changing form to trick Argante into revealing his infidelity.

ACT 3

Goffredo and Eustazio reach the cave of the magician, near Armida's palace where Almirena and Rinaldo are being held, and attempt to rescue the lovers. However, they need the magician's help to overcome Armida.

In the palace, Armida is trying to kill Almirena, while Rinaldo defends her. Goffredo and Eustazio arrive and their magic wands vanquish Armida. The four Christians celebrate their reunion and determine they will attack Jerusalem the next day.

Argante and Armida re-unite against the Christian army, but are defeated nevertheless. After they renounce their sorcery, Goffredo forgives them and sets them free.

PROGRAM NOTES

by Peter Burwasser

Rinaldo is an Italian opera written by a German composer for the London stage. This is not just a curious happenstance; the astute listener can hear all of these national influences, in a work that in important ways is emblematic of Handel's enormous impact on the development of the art form.

Handel's training in his native Halle, in the Duchy of Magdeburg, began in a manner not unlike other German Baroque musicians: at the console of the cathedral organ. There he gained a solid grounding in harmony and counterpoint. His study of vocal music ensued in Hamburg, where his first two operas were written.

At this time the great bel canto style of vocal writing—which was to reach its zenith a century later with the music of Rossini, Bellini, and Donizetti—was already wielding great influence on Italian opera. Handel traveled to Italy in 1706, soaking up the music and meeting many of the famous composers of the day in Florence, Rome, Naples, and Venice. He even engaged in a keyboard competition with Alessandro Scarlatti (it was a tie on harpsichord, but Handel was the winner at the organ).

He was a musical celebrity by the time he arrived in London in 1710 at the behest of royal patrons. This made him a highly influential tastemaker. Italian opera was not unknown to sophisticated British audiences; but it was Handel, beginning with the sensationally popular *Rinaldo* (1711), who launched a widespread movement. The opera was assembled very quickly, as the composer

recycled a great deal of material that he had been working on during his travels in Italy.

For all of his cosmopolitan influences, Handel would go on to become a thoroughly British composer. He became a naturalized citizen in 1727 and, at his death in 1759, was interred at Westminster Abbey as a national hero.

While there is plenty of brass fanfare in Rinaldo that seems to anticipate the regal sour of his Music for the Royal Fireworks, Rinaldo is a transitional work in Handel's career. The Italianate delicacy of this period came to be supplanted by the rather sturdier mann of the English oratorio, most famously with Messiah, that probably best represents the sound of the composer to the ears of the general music-loving public.

Yet there is a directness of expression at the core of all of Handel's work, and this is especially true of the extraordinarily vibrant Rinaldo. It is a quality that is particularly appealing to modern ears, even as it eluded the Romantic era. The immense popularity of Handel's operas evaporated in the nineteenth century and most of the twentieth. It was sucl famous advocates as Callas, Sutherland, Horne, and Sills who rediscovered the clean construction and elegant power of bel cantoby then a welcome contrast to the core Romantic operatic repertoire. Beethoven, for whom Handel was "the master of us all," put it well: "Go to him to learn how to achiev great effects, by such simple means."

3IOGRAPHIES

Indrea Marchiol CONDUCTOR

undrea Marchiol has performed as a soloist nd chamber musician throughout Europe, Australia, and Asia. He has assisted music lirectors including Colin Davis, Daniel Jarding, Heinz Holliger, and René Jacobs, mong others; and collaborated with Concerto Jocale, Ensemble 415, Akademie für Alte Musik, Freiburger Barockorchester, Deutsche Kammerphilharmonie Bremen, Staatskapelle Dresden, and the London Symphony Orchestra. n 2006 he debuted as a conductor in Monteverdi's Il Ritorno d'Ulisse at the Grand Theatre in Geneva, Since then he has led Handel's Ezio at Theater Bonn, La Calisto at the Musik Festwochen Innsbruck, Hasse's Piramo e Tisbe at the Potsdam Musikfestspiele, and a concert version of Vivaldi's Farnace at Théâtre les Champs-Élysées. He has led seminars on hamber music, harpsichord, and vocal music at he Festival d'arts Lyriques of Aix-en-Provence and the University of Tokyo, among other renues. Since 1997 he has been titular organist at the cathedral in Venzone, Italy.

Chas Rader-Shieber STAGE DIRECTOR

Chas Rader-Shieber has staged over 25 operas or the Curtis Opera Theatre since 1991, most recently Mozart's *The Magic Flute* and Henze's *Elegy for Young Lovers*. Other recent work neludes Lehár's *Die lustige Witwe* for Staatstheater Darmstadt, Handel's *Tolomeo* or the Glimmerglass Festival and *Tamerlano* for Washington National Opera and LA Opera, *Die Entführung aus dem Serail* for Lyric Opera of Chicago and San Francisco Opera, and *Don Giovanni* for Santa Fe Opera. Mr. Rader-Shieber's other credits include work for the

opera companies of Houston, St. Louis, Pittsburgh, Philadelphia, Portland (Ore.), Minnesota, and Vancouver; the New York City Opera; and the Spoleto Festival, among others. Having made a specialty of 17th- and 18th-century operas, Mr. Rader-Shieber has directed Mozart's Idomeneo, La clemenza di Tito, Die Zauberflöte, Le nozze di Figaro, Il re pastore, and Così fan tutte; Handel's Giulio Cesare, Semele, Ariodante, Acis and Galatea, Imeneo, Alcina, Xerxes, Partenope, Rinaldo, Tolomeo, and Flavio; and works of Monteverdi, Cavalli, Purcell, Charpentier, and Gluck. Mr. Rader-Shieber joined the Curtis faculty in 2009.

Jacob A. Climer SCENIC AND COSTUME DESIGN

Jacob A. Climer has created costumes for the Curtis Opera Theatre's productions of *Elegy for* Young Lovers, Idomeneo, and Antony and Cleopatra. His other opera credits include Rinaldo (Portland Opera), The Grapes of Wrath (Carnegie Hall) and Don Giovanni (Music Academy of the West). For the theater, Mr. Climer has designed Arguendo (ERS), Tokio Confidential (Atlantic Stages), Hamlet (Shakespeare Festival of Dallas), Hat Full of Rain (Strasberg Institute and Warsaw's ITSELF Festival), WTC View (59E59), The Who's Tommy (ReVision Theatre), and The Rise and Fall of Annie Hall (Vineyard Playhouse). Mr. Climer received a B.F.A. from University of Evansville and an M.F.A. from Carnegie Mellon University.

Mike Inwood LIGHTING DESIGNER

Mike Inwood created the lighting design for Curtis Opera Theatre's *I Capuleti e i Montecchi* in 2012. Also in Philadelphia, he designed the

Barrymore Award-nominated production of Grace, or The Art of Climbing (Nice People Theatre Company). Additional credits include Out Cold/Zippo Songs for American Opera Projects at BAM, Public Theater, HERE Arts Centre, Ars Nova, Ensemble Studio Theatre, Performance Space 122, New York Musical Theatre Festival, Ontological Hysteric Theatre, Portland Opera, and Utah Festival Opera. Internationally, Mr. Inwood has designed productions at the Edinburgh Fringe Festival, Firehall Arts Centre, Scotiabank Dance Centre, L'Agora de la Danse, and Chapter Arts Centre. As part of the artistic collective The Mad Ones, he designed Samuel and Alasdair: A Personal History of the Robot War. Mr. Inwood holds a master's degree from the Tisch School of the Arts at New York University. He received an Emmy Award for his work on NBC's coverage of the Vancouver 2010 Olympic Games. For more information visit www.mikeinwood.com.

Andrew Bogard (Argante—April 25 and 27), from Delaware, Ohio, is a bass-baritone studying in the opera program with Marlena Kleinman Malas. Credits include: Owen Wingrave (Spencer Coyle), The Magic Flute (Sarastro), I Capuleti e i Montecchi (Capellio), Elegy for Young Lovers (Dr. Wilhelm Reischmann), and Faust (Méphistophélès) for the Curtis Opera Theatre; A Midsummer Night's Dream (Peter Quince) and Long Christmas Dinner (Cousin Brandon) at the Juilliard School; and Gianni Schicchi (Simone), The Crucible (Reverend Hale), La bohème (Colline), and Le nozze di Figaro Bartolo) at the Chautauqua Institution.

Vartan Gabrielian (Mago—April 25 and 27, Eustazio—April 26 and 28), from Toronto, Canada, is a bass-baritone studying in the voice program with Marlena Kleinman Malas. Credits include *The Magic Flute* (Chorus) for the Curtis Opera Theatre, and the title role in *Le nozze di Figaro* with Vancouver Summer Opera.

Roy Hage (Goffredo—April 26 and 28), from Beirut, Lebanon, is a tenor studying in the opera program with Laura Brooks Rice, adjunct faculty. Credits include: Owen Wingrave General Wingrave) and The Magic Flute Tamino) for the Curtis Opera Theatre; soloist with CityMusic Cleveland and the Credo Chamber Group; and roles for the Oberlin Conservatory of Music, Oberlin in Italy, Opera Theatre of Saint Louis, and the Chautauqua Institution.

Spencer Lang (Goffredo—April 25 and 27), from Sandy, Ore., is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: Owen Wingrave (Lechmere), The Magic Flute (Monostatos), The Berlin Requiem (Ensemble), and Dido and Aeneas (Sailor, Chorus) for the Curtis Opera Theatre; soloist with the Pacific Lutheran University Orchestra, the Northwest Sinfonietta, the Juilliard Orchestra, and Juilliard 415; and roles for the Juilliard School, the Aspen Music Festival and School, and Pacific Lutheran University.

Jazimina MacNeil (Rinaldo—April 26 and 28), from Lincoln, Mass., is a mezzo-soprano studying in the opera program with Marlena Kleinman Malas. Credits include: Owen Wingrave (Kate), The Magic Flute (Third Lady, Chorus), I Capuleti e i Montecchi (Romeo), Elegy for Young Lovers (Carolina von Kirchstetten), Faust (Siébel), Idomeneo (Idamante), The Cunning Little Vixen (Dog), Il Signor Bruschino (Chorus), Les Mamelles de Tirésias (Newspaperwoman), La Tragédie de Carmen (title role), Il barbiere di Siviglia (Chorus), Antony and Cleopatra (Charmian), La sonnambula (Teresa), and The Rake's Progress Baba the Turk) for the Curtis Opera Theatre; and roles for the Manhattan School of Music and Aspen Music Festival and School.

Jarrett Ott (Argante—April 26 and 28) from Pen Argyl, Pa., is a baritone studying in the opera program with Marlena Kleinman Malas. Credits include: *Owen Wingrave* (Narrator), The Magic Flute (Priest, Chorus), The Berlin Requiem (Ensemble), Dido and Aeneas (Aeneas, Chorus), I Capuleti e i Montecchi (Chorus), Elegy for Young Lovers (Gregor Mittenhofer), Faust (Valentin), Idomeneo (Chorus), The Cunning Little Vixen (Harasta), Il Signor Bruschino (Filiberto), and Les Mamelles de Tirésias (Husband) for the Curtis Opera Theatre; soloist in Curtis On Tour's Asian tour in Fall 2011; and roles for Oberlin in Italy and the Chautauqua Institution.

Alize Rozsnyai (Almirena—April 26 and 28) from San Diego, is a soprano studying in the voice program with Lorraine Nubar, adjunct faculty. Credits include: The Magic Flute (Queen), The Ballad of the Soldier's Wife (Soloist), Dido and Aeneas (Belinda), Sequenza III (Soloist), Elegy for Young Lovers (Hilda Mack), Faust (Chorus), Apollo Dafne (title role), Idomeneo (Ilia), The Cunning Little Vixen (Lead Hen, Chorus), Les Mamelles de Tirésias (Thérèse, Son), Il barbiere di Siviglia Chorus), Antony and Cleopatra (Chorus), La sonnambula (Lisa), and The Rake's Progress (Chorus) or the Curtis Opera Theatre; and roles for the Indiana University Early Music Institute and the Aspen Music Festival and School.

Sarah Shafer (Almirena—April 25 and 27), rom State College, Pa., is a soprano studying n the opera program with Joan Patenaude-Yarnell. Credits include: The Magic Flute Pamina), Dido and Aeneas (Second Witch, Chorus), I Capuleti e i Montecchi (Giulietta), Elegy for Young Lovers (Elizabeth Zimmer), Faust Chorus), Idomeneo (Ilia), The Cunning Little Vixen Woodpecker, Hen, Chorus), Il Signor Bruschino Sofia), Il barbiere di Siviglia (Rosina), Antony und Cleopatra (Chorus), La sonnambula (Chorus), The Rake's Progress (Chorus), Il viaggio a Reims Modestina), Wozzeck (Chorus), Impressions f Pelléas (Mélisande), Don Giovanni (Chorus). 1inadamar (Chorus), L'elisir d'amore (Chorus), Le nozze di Figaro (Barbarina), La rondine Cantor), The Audition (ensemble), and L'Ormindo Mirinda) for the Curtis Opera Theatre;

and Curtis On Tour's Asian tour in Fall 2011. She made her Glyndebourne Festival debut in the summer of 2012 in *Le nozze di Figaro* (Barbarina). Roles this season include her American debut as Adina in *L'Elisir d'amore* with Opera Memphis, Papagena in Opera Philadelphia's *The Magic Flute*, and Mary in the world premiere production of Nolan Gasser's *The Secret Garden* at San Francisco Opera.

Thomas Shivone (Eustazio—April 25 and 27, Mago—April 26 and 28), from Fort Worth, Tex., is a bass-baritone studying in the voice program with Joan Patenaude-Yarnell. Credits include: The Magic Flute (Speaker, Chorus), The Berlin Requiem (Ensemble), Dido and Aeneas (Chorus), I Capuleti e i Montecchi (Lorenzo), Elegy for Young Lovers (Joseph Mauer), Faust (Chorus), Idomeneo (Chorus), The Cunning Little Vixen (Badger, Parson, Chorus), Il Signor Bruschino (Bruschino senior), Les Mamelles de Tirésias (Presto, Bearded Man), La Tragédie de Carmen (Zuniga), Antony and Cleopatra (Alexas), La sonnambula (Rodolfo), The Rake's Progress (Keeper of the Madhouse), Wozzeck (Chorus), The Medium (Toby), Don Giovanni (Masetto), Iolanta (Bertrand), L'elisir d'amore (Chorus), and Le nozze di Figaro (Dr. Bartolo) for the Curtis Opera Theatre; roles for the Opera Philadelphia, Music Academy of the West, SongFest, and Centro Studi Lirica in Italy.

Rachel Sterrenberg (Armida), from Madison, Ga., is a soprano studying in the opera program with Marlena Kleinman Malas. Credits include Owen Wingrave (Mrs. Coyle), The Magic Flute (Pamina), and Dido and Aeneas (Spirit, Chorus) for the Curtis Opera Theatre; La bohème (Musetta) and Roméo et Juliette (Juliette) for the University of Kentucky Opera Theatre; roles for the Chautauqua Institution; and concert performances of Fiordiligi in Così fan tutte with the Hamilton-Fairfield Symphony Orchestra.

ZURTIS.EDU 7

Nian Wang (Rinaldo—April 25 and 27), from Nanjing, China, is a mezzo-soprano studying in the opera program with Edith Bers, adjunct faculty. Credits include: Owen Wingrave (Kate), The Magic Flute (Second Lady, Chorus), Dido and Aeneas (First Witch, Chorus), I Capuleti e i Montecchi (Romeo), and Faust (Siébel) for the Curtis Opera Theatre; and L'Enfant et les sortilèges (Chinese Cup, Female Cat, Shepherd, and Squirrel) and Song from the Uproar (Mother) for the Bard Conservatory Opera.

Mikael Eliasen artistic director of the Curtis Opera Theatre, Hirsig Family Head-of-Department Chair in Vocal Studies Danish-born coach and accompanist Mikael Eliasen received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, Joan Patenaude-Yarnell, and Curtis alumni Theodor Uppman, Michael Schade, and Rinat Shaham. He has recorded for Albany Records, CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio

and Television, London Records, MHS, and Supraphon. He has a long association with the young-artist programs at the Royal Danish Opera and the Opera Studio of Amsterdam. In the United States, he works regularly at the Lyric Opera of Chicago, LA Opera, Houston Grand Opera, Pittsburgh Opera, Santa Fe Opera, and the Metropolitan Opera. Mr. Eliasen was music director of the San Francisc Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. For twenty years he has taught at Chautauqua's Voice program during the summers.

Ralph Batman managing director of Vocal Studies and the Curtis Opera Theatre
Ralph Batman joined the Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. He began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest.

PRODUCTION CREDITS

Musical Preparation

Danielle Orlando, principal opera coach Bénédicte Jourdois Susan Nowicki Donald St. Pierre

Rehearsal Pianists

Bénédicte Jourdois Lisa Keller Reese Revak Donald St. Pierre

Italian Diction Coach

Corradina Caporello

Stage Manager

Janet Neukirchner

Assistant Stage Manager

Sara Marie Prince

Hair and make-up

Giacomina Pluma

Wardrobe Supervisors

Catherine Blinn Kathleen O'Brien

Projected Title Operator

Reese Revak

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ROGRAM

VAGNER

Overture to Der fliegende Holländer (The Flying Dutchman)

Kensho Watanabe, conductor

VAGNER

Tannhäuser, selections

Overture-Venusberg Music

"Dich, teure Halle"

Heidi Melton, soprano

Mark Russell Smith, conductor

VAGNER

Die Meistersinger, selections

Prelude to Act III

Dance of the Apprentices

Procession of the Meistersingers

Mark Russell Smith, conductor

NTERMISSION

VAGNER

Siegfried's Rhine Journey from Götterdämmerung

Mark Russell Smith, conductor

VAGNER

Die Walküre, selections

Wotan's Farewell

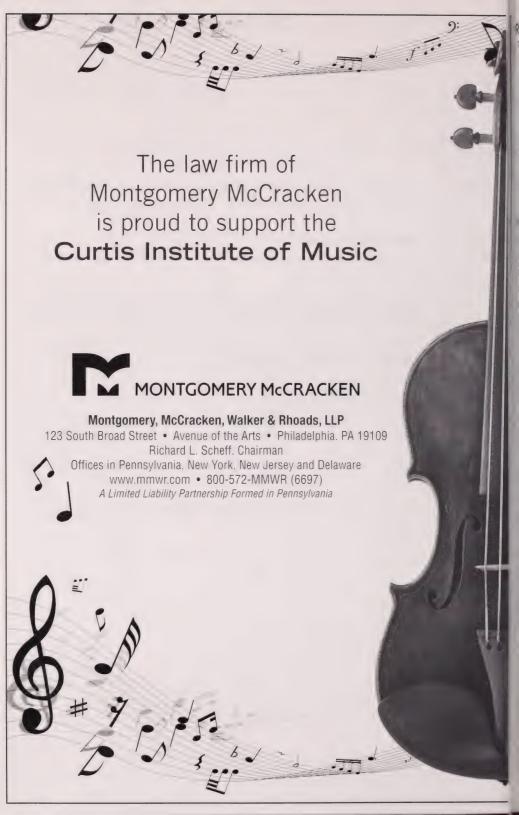
Magic Fire Music

Heidi Melton, soprano

Eric Owens, bass-baritone

Mark Russell Smith, conductor

URTIS.EDU



PROGRAM NOTES

by Paul Horsley

RICHARD WAGNER

- May 22, 1813 in Leipzig, Germany
- February 13, 1883 in Venice, Italy

Wagner at 200

Richard Wagner was one of the most brilliant, omplex, innovative, and troubling artists who ver lived. Yet despite controversy about the nan and his politics it remains impossible to gnore the music. Wagner's ten central music dramas, from Der fliegende Holländer (1843) o Parsifal (1882), transformed not just opera but Western music itself, with new levels of ophistication in harmony, orchestration, ocal writing, and storytelling. Having brought raditional German Romantic opera to unprecedented heights with Tannhäuser and Lohengrin, he went on to create operas that are now studied not just by musicians but by philosophers, literati (in a decisive departure from tradition Wagner wrote all of his own libretti, becoming opera's first auteur), and even visual artists

So much of opera seems small next to the dark profundity of *Tristan und Isolde* or the deep whimsy of *Die Meistersinger*—not to mention the gigantic worldview of the four-opera cycle *Der Ring des Nibelungen*, with its struggle between gods and mortals and its integration of musical motif and dramatic concept. But part of the beauty of Wagner's music is that, while it can stand up to a lifetime of study, it can also be enjoyed on a first hearing. This year, as the world commemorates the bicentenary of Wagner's birth, the Curtis Symphony Orchestra and three distinguished alumni pay homage to the music with a program that gives a glimpse of its breadth, humanity, and sheer beauty.

Overture to *Der fliegende Holländer* (The Flying Dutchman)

The seeds for *The Flying Dutchman* were planted in July 1839 during a stormy voyage off the Norwegian coast as Wagner and his first wife, Minna, sailed from East Prussia to England. The fear and thrill, as well as the relief at setting anchor, were to stay with Wagner during the next two years as he composed a new opera based on a mythical Dutch sailor cursed to sail the world seeking eternal love.

These were stormy times for the composer in more ways than one, as his hopes of staging his new opera *Rienzi* dissolved amidst Parisian

theater intrigue; the resulting penury landed him in a debtor's prison. Completed in 1842, *Dutchman* represented a departure from the derivative styles of the composer's earlier operas and hinted at the innovations of his later music dramas.

The legend of the Dutchman had existed in many forms over the years. The common element is a sailor who has committed a crime so serious that he is cursed to sail the seas for eternity, though he can drop anchor every seven years. In the version Wagner knew best, that of the poet Heinrich Heine, the sailor uses these landings to search for, and eventually find, redemption through love. In this case it is the pure love of the young Senta, who has long dreamt of the man in a portrait that hangs, inexplicably, in her family's home. (This idea of a flawed hero finding redemption only through the love of a woman—who generally must die so that he can live—would appear again and again in Wagner's music dramas.)

The audience at the *Dutchman* premiere in 1843 found it too introspective and "psychological," but it was clear that Wagner was on an unstoppable course toward a magical new world of *Gesamtkunstwerk* ("opera as total artwork").

Not only is *The Flying Dutchman* the first opera in which Wagner explores the roving harmonies that reflect, in part, the sailor's wanderings; it also represents his first extensive use of musical themes to represent characters and ideas. Three motifs appear in the Overture: the Dutchman's pointed and assertive theme, played by the horns at the outset; the "redemption" theme, an English-horn solo drawn from Senta's Act 2 ballad; and the mariners' cry, drawn from Wagner's memory of that stormy Norwegian voyage, which serves to set off the lighter mood of the sailors' dance that follows. Some years after the premiere, Wagner revised the Overture to conclude with Senta's redemptive ballad theme.

Tannhäuser: Overture, Venusberg Music, and "Dich, teure Halle"

While still at work on *Dutchman*, Wagner became acquainted with legends surrounding the 13th-century knight Tannhäuser, tales that inspired him almost immediately to begin sketching a new opera scenario. Scholars would later express dismay at the composer's willful conflation of the Tannhäuser legends with fictional accounts by Ludwig Tieck, E.T.A. Hoffman, and others—some of which contained obliquely related tales of a historic song contest. But the composer found it hard to resist the story's themes of love and redemption and its potential for pomp and grand choral writing.

Begun in 1842, the score was to occupy Wagner for much of the rest of his life. Of the four versions he produced we speak principally of two: the second Dresden version of 1847 and a drastically reworked Paris version of 1861, generally performed today in a revision created for Vienna in 1875. The Paris *Tannhäuser* includes the ecstatic "Venusberg Music" that shows a composer far more advanced in orchestral brilliance and motivic development than the Wagner of the 1840s.

The opera tells a tale of a valiant knight who falls under the erotic spell of Venus, but who wrests himself from her debauchery and, after rejection from his company of knights, makes a pilgrimage to Rome for papal absolution. Denier forgiveness, he returns in dejection, only to find that his salvation has been sealed instead throug the sanctified love of his beloved Elisabeth. who—in a recurrence of the *idée fixe* mentioned above—dies as Tannhäuser is redeemed.

The Overture begins with the hymn later sung by the pilgrims on their way to Rome, which here sets the stage for a mood of penitence. This gives way to the nervous, bacchanalian strains of Venus's music, which in the 1861/1875 version was greatly expanded to spill over into the beginning of Act 1 and provid a lavish ballet scene depicting the decadence of Venus's realm. It is not until Tannhäuser's attempts to return to a knight's virtue are thwarted in Act I that we are introduced. finally, to the innocent, steadfast Elisabeth, who has long been awaiting our hero's arrival. Her opening aria "Dich, teure Halle," is her expression of joy upon learning that Tannhäuser will indeed be present at the song contest.

Pich, teure Halle, grüss ich wieder, oh grüss ich dich, geliebter Raum! n dir erwachen seine Lieder nd wecken mich aus düstrem Traum. Da er aus dir geschieden, vie öd erscheinst du mir! lus mir entfloh her Frieden, Die Freude zog aus dir. Vie jetzt mein Busen hoch sich hebet, io scheinst du jetzt mir stolz und hehr. Der mich und dich so neu belebet, vicht weilt er ferne mehr. Vie jetzt mein Busen hoch sich hebet, iei mir gegrüsst! Sei mir gegrüsst! Du, teure Hall, sei mir gegrüsst!

Dear hall, I greet you once again, with joy I greet you, beloved place!
Here will awaken his songs and waken me from dismal dreams.
When he departed from here, you seemed so desolate to me!
Happiness fled from me, as joy departed from thee.
How strongly my heart now beats,
As you appear before me, so proud and lofty.
He who can bring both thee and me to life, awaits not far from here.
How strongly my heart now beats,
I greet thee! I greet thee!
You dear hall, receive my greeting!

Die Meistersinger von Nürnberg: Prelude to Act III, Dance of the Apprentices, and Entrance of the Meistersingers

After an idyllic initial inspiration in spring 862—in which Wagner gazed over the Mainz River and wrote down the magnificent 2-major Prelude to *Die Meistersinger*—the poverty-plagued composer was forced to ambark on a conducting tour that he hoped would earn enough to see the new opera o completion. Wagner's only comedy, *Die Meistersinger* was worlds apart from the composer's earlier works.

Based on the Nuremberg tradition of the 16th-century mastersingers, *Meistersinger* was irst performed in Munich in 1867 under the auspices of the composer's extravagant new patron, King Ludwig II of Bavaria, who would continue to lend financial support for the rest of the composer's life.

Central to the story is Walther von Stolzing, an outsider to the mastersingers' quild who is not versed in its codified song heory, but who is gifted with a genius for musical inspiration. His "Prize Song"—an entry in the contest to win the young Eva as his bride—breaks all the rules, yet somehow makes sense, creating its own rules. "It sounded so old, yet so new," muses the wise cobbler and mastersinger Hans Sachs, a character drawn from history, after hearing the song. "The music sounds like something quoted from memory; it is near and yet

remote." The conflict between old and new forms the essence of this opera, which also includes a song contest. Walther has his detractors, most prominently the "marker" or rule-keeper Sixtus Beckmesser—widely held to be a mocking, thinly disguised portrait of Wagner-hating Viennese music critic Eduard Hanslick—who naturally disapproves of Walther's song and its innovations.

The Third Act of *Die Meistersinger* is one of the glories of Wagner's output. Its pensive Prelude begins with an almost melancholy descending theme in the cellos that is taken up by strings and given over a dignified hymn (horns and bassoons) that Sachs will later sing. The action itself begins with Sachs' thoughtprovoking musings on the nature of old and new, tradition and innovation, and the follies of humanity. The seriousness of the opening scenes—with Sachs's musings and his interactions with Walther, Beckmesser, and Eva—is broken up by the light-hearted outdoor scenes, with fanfares and dances marking the arrival of the villagers and tradesmen. Shoemakers, tailors, bakers, and finally the apprentices arrive; the scene culminates with the arrival of the mastersingers which, accompanied by a reprise of the grand march-like music of the opera's overture, ushers in the beginning of the song contest itself.

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Götterdämmerung: Siegfried's Rhine Journey Die Walküre: Wotan's Farewell and Magic Fire Music

Wagner's four-opera, fifteen-hour cycle Der Ring des Nibelungen (The Ring of the Nibelung) arose partly from the ashes of the revolutionary fervor that swept Europe in 1848. The uprisings of the 1840s were largely about social revolution, but in Wagner's mind they were an opportunity to revolt against a cultural environment that was anathema to his music. In late 1848 the composer began a scenario and libretto for what he originally conceived as a single opera, Siegfrieds Tod (Siegfried's Death). When he began sketching musical portions for the opera in August 1840 he immediately realized two things: first, that his conception for the "opera" was larger than any theater in existence could accommodate; and second. that a single evening would not suffice to tell the full tale of the Nibelung race.

Over the next two years he worked backward through the four libretti, completing Siegfrieds Tod first (later renamed Götterdämmerung, or Twilight of the Gods), then Der junge Siegfried (Siegfried) and finally Die Walküre and Das Rheingold. By this time, 1852, the Ring libretto had grown to unprecedented proportions, and Wagner realized that a full telling would require four operas (or three and a prologue), to be performed on separate evenings.

Having written the libretti in reverse, he composed the operas in chronological sequence, from 1852 through 1874. Meanwhile he combed Europe for singers who could stand up to the extraordinary vocal demands of the cycle. Das Rheingold and Die Walküre received their premieres at the Munich Court Theater in 1869 and 1870. Then in the spring of 1872, with the aid of King Ludwig and a financial committee, Wagner laid the first stones for the Bayreuth Festival Theater, which would

become the definitive location for the performance of the *Ring*. In August 1876, *Siegfried* and *Götterdämmerung* received their premieres at Bayreuth, together with the first two operas. Hans Richter conducted.

Part family drama, part political treatise, part philosophical discourse, the impact of the *Ring* continues to echo through music, literature, and even cinema; and it remains a calling-card for opera companies worldwide Several excerpts from the cycle are regularly performed in concert, including the final Immolation Scene from *Götterdämmerung*, the ubiquitous Ride of the Valkyries, and even the entirety of *Die Walküre*'s first act.

Siegfried's Rhine Journey flows from the Götterdämmerung Prologue. Siegfried has broke through the fiery prison that Brünnhilde's father, Wotan (a sort of Norse version of Zeus) has built to protect his daughter from all but the bravest of heroes. After the couple expresses the passion and joy of new love, Brünnhilde receives the all-powerful (but cursed, Ring from Siegfried. She gives him he horse, and sends him out to seek adventures. Siegfried's journey is accompanied by a bracing, brilliantly orchestrated concatenation of his signature horn-call with motifs connected to Brünnhilde, freedom, and love.

The passage known as Wotan's Farewell and Magic Fire Music takes us "two operas back," as it were, to the point in Walküre where Wotan beseeches the fire-god Loge to build Brünnhilde's protective fire. Bidding a sad adie to his favorite daughter, Wotan suggests remors over his own role in the crisis, which has alread launched the inexorable process that will end the gods' dominion over human affairs.

VOTAN

Ou folgtest selig der Liebe Macht: olge nun dem, den du lieben muβt!

RÜNNHILDE

soll ich aus Walhall scheiden, icht mehr mit dir schaffen und walten, lem herrischen Manne gehorchen fortan: lem feigen Prahler gib mich nicht Preis! Vicht wertlos sei er, der mich gewinnt.

NOTAN

Von Walvater schiedest du; nicht wählen darf er für dich.

BRÜNNHILDE

Ou zeugtest ein edles Geschlecht; wein Zager kann je ihm entschlagen: ler weihlichste Held—ich weiβ es ntblüht dem Wälsungenstamm.

NOTAN

Schweig' von dem Wälsungenstamm! Von dir geschieden, schied ich von ihm: vernichten mußt' ihn der Neid!

3RÜNNHILDE

Die von dir sich riß, rettete ihn.
Sieglinde hegt die heiligste Frucht;
in Schmerz und Leid,
wie kein Weib sie gelitten,
wird sie gebären was bang sie birgt.

WOTAN

Nie suche bei mir Schutz für die Frau, voch für ihres Schoßes Frucht!

BRÜNNHILDE

Sie wahret das Schwert, das du Siegmund schufest.

WOTAN

Und das ich ihm in Stücken schlug!
Nicht streb', o Maid, den Mut mir zu stören;
erwarte dein Los, wie sich's dir wirft;
nicht kiesen kann ich es dir!
Doch fort muß ich jetzt, fern mich verziehn;
zuviel schon zögert' ich hier;
von der Abwendigen wend' ich mich ab;
nicht wissen darf ich, was sie sich wünscht:
die Strafe nur muß vollstreckt ich sehn!

You happily followed the power of love: now follow him, whom you must love!

If I should part from Valhalla, and no longer be able to work and rule with you, if I must be submissive to a domineering man: then let no cowardly braggart win this prize! He who wins me, must deserve me.

You have renounced Walvater; he may no longer choose for you.

You created a honorable race; it could never produce a coward: the bravest hero—I am sure—will spring from the Walsung race.

Do not speak of the Walsung race! as I now part from you, I renounce them too! their evil required that they be annihilated!

By tearing myself from you, I rescue them.
Sieglinde is carrying the holiest of offsprings;
with pain and suffering
such as no wife has suffered,
she will bear what she is cautiously concealing.

Never ask me to protect the woman, nor the fruit of her loins!

She protects the sword that you made for Siegmund.

And that I broke into pieces!

Maiden, do not strive to alter my decision;
await your lot, as it presents itself to you;
I cannot choose it for you!

Now I must go, far from here;
I have stayed here too long;
as you have turned from me, I turn from you;
I may not know what you wish for yourself:
but I must see that the punishment is exacted!

(continued)

BRÜNNHILDE

Has hast du erdacht, daß ich erdulde!

WOTAN

In festen Schlaf verschließ' ich dich: wer so die Wehrlose weckt, dem ward, erwacht, sie zum Weib!

BRÜNNHILDE

Soll fesselnder Schlaf fest mich binden.
dem feigsten Manne zur leichten Beute:
dies eine muß du erhören,
was heil'ge Angst zu dir fleht!
Die Schlafende schütze mit scheuchenden Schrecken,
daß nur ein furchtlos freiester Held
hier auf dem Felsen einst mich fänd'!

WOTAN

Ju viel begehrst du, zu viel der Gunst!

BRÜNNHILDE

Dies eine mußt du erhören!
Zerknicke dein Kind, das dein Knie umfaßt;
zertritt die Traute, zertrümmre die Maid,
ihres Leibes Spur zerstöre dein Speer:
doch gib, Grausamer, nicht
der gräßlichsten Schmach sie preis!
Auf dein Gebot entbrenne ein Feuer;
den Felsen umglühe lodernde Glut;
es leck' ihre Zung', es fresse ihr Zahn
den Zagen, der frech sich wagte,
dem freislichen Felsen zu nahn!

WOTAN

Leb' wohl, du kühnes, herrliches Kind! Du meines Herzens heiligster Stolz! Leb' wohl! Leb' wohl! Leb' wohl! Muß ich dich meiden, und darf nicht minnig mein Gruß dich mehr grüßen; sollst du nun nicht mehr neben mir reiten. noch Met beim Mahl mir reichen; muß ich verlieren dich, die ich liebe, du lachende Lust meines Auges: ein bräutliches Feuer soll dir nun brennen. wie nie einer Braut es gebrannt! Flammende Glut umglühe den Fels; mit zehrenden Schrecken scheuch' es den Zagen; der Feige fliehe Brünnhildes Fels! Denn einer nur freie die Braut. der freier als ich, der Gott! Der Augen leuchtendes Paar,

What have you ordained that I should suffer?

I will enclose you in deepest slumber: whoever awakens you, defenseless, it shall be him, who takes you as his wife!

If enchanted sleep is to bind me from the most cowardly man's easy taking: then one thing you must do, which I beg of you, in fear!

Let my slumber be protected by horrors, that only the most fearless, strong-willed hero can conquer, and rescue me from this rock!

You ask too much, too much favor!

This one thing you must permit!

Destroy your child, who prattled on your knotrample the trusty daughter, crush the maider so that all traces of her body are destroyed: but do not be so cruel as to condemn her to the most horrible disgraw. At your command, let fire blaze around me; let blazing flames burn all around this rock; let fire lick around it, let its teeth devour any coward who brazenly dares, to approach the terrible rock!

Farewell, you fearless, glorious child! You the holiest pride of my heart, farewell, farewell! If I must depart, and if I may never again greet you lovingly, if you may never ride with me again, nor serve me mead at mealtime: if I must lose you whom I love, the smiling delight of my eves: then a bridal fire will burn for you, such as has never burned for a bride! A blazing fire will surround the rock; with rending dread it will terrorize the timid, make cowards flee from Brunnhilde's rock: only one man will liberate the bride, one freer than I, a god! That shining pair of eyes,

das oft ich lächelnd gekost, wenn Kampfeslust ein Kuß dir lohnte, wenn kindisch lallend der Helden Lob von holden Lippen dir floß: dieser Augen strahlendes Paar, das oft im Sturm mir geglänzt, wenn Hoffnungssehnen das Herz mir sengte, nach Weltenwonne mein Wunsch verlangte aus wild webendem Bangen: zum letztenmal letz' es mich heut' mit des Lebewohles letztem Kuß! Dem glücklichen Manne glänze sein Stern: dem unseligen Ew'gen muß es scheidend sich schließen. Denn so kehrt der Gott sich dir ab, so küßt er die Gottheit von dir! Loge, hör'! Lausche hieher! Wie zuerst ich dich fand, als feurige Glut, wie dann einst du mir schwandest, als schweifende Lohe; wie ich dich band, bann ich dich heut'! Herauf, wabernde Lohe, umlodre mir feurig den Fels! Loge! Loge! Hieher!

Wer meines Speeres Spitze fürchtet,

durchschreite das Feuer nie!

I have so often kissed, smiling, when your warrior's fervor earned you my kiss, when childish prattle and praise of heroes flowed from your tender lips: your brilliant eyes, which often gazed on me in the midst of storms, when a yearning for hope burned in my heart, when I yearned for worldly bliss, amidst wild, uncertain fears: for the last time today their gaze comforts me with the farewell of a final kiss! May your sparkling eyes shine on a happier man; on this unhappy immortal in departing, they must close. And thus the god turns from you, kissing the immortality from you. Loge, hear me! Come hither! As I found you at the beginning, a glowing flame; as you once vanished from me, an elusive fire; as I once bound you, today I call you again! Up, flickering flame, surround the rock with fire! Loge! Loge! Arise! He who fears my spear, Will never pass through this fire!

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BIOGRAPHIES

Mark Russell Smith CONDUCTOR

Mark Russell Smith, a 1987 graduate of the Curtis Institute of Music, is director of newmusic projects for the Saint Paul Chamber Orchestra, artistic director of orchestral studies at the University of Minnesota, and music director of the Quad City Symphony Orchestra.

Mr. Smith has conducted the Saint Louis and Houston symphonies, the Minnesota Orchestra, and the Saint Paul Chamber Orchestra. In 2007 he returned to his alma mater to lead the Curtis Symphony Orchestra in Verizon Hall, and led Curtis On Tour in China and Korea in 2011. Other recent and upcoming appearances include the Colorado, Eugene, Hartford, Jacksonville, Phoenix, and Santa Barbara symphonies; the Tulsa Philharmonic; Orchestra London (Ontario); the Eastern Music Festival; the Curtis Opera Theatre; and the European Center for Opera and Vocal Art in Ghent, Belgium.

Mr. Smith collaborated with Yo-Yo Ma on Bridge of Souls, a concert featuring world premieres by Asian and American composers. A firm believer in the use of technical innovation, he annually conducts the final round of the first Minnesota International Piano e-Competition, streamed live online.

Mr. Smith was previously music director of the Richmond, Cheyenne, and Springfield (Mass.) symphony orchestras. He studied cello at the Juilliard School with Claus Adam and conducting at the Curtis Institute of Music with Max Rudolf and Otto-Werner Mueller. He resides in Minneapolis, where his wife, Ellen Dinwiddie Smith, is a horn player with the Minnesota Orchestra. They have two sons, Alexander and Noah.

Kensho Watanabe CONDUCTOR

Kensho Watanabe, from Greenwich,
Connecticut, entered the Curtis Institute of
Music in 2010 and studies with Otto-Werner
Mueller, distinguished conducting pedagogue
All students at Curtis receive merit-based
full-tuition scholarships, and Mr. Watanabe
is the Thomas D. Watkins Fellow.

Recent conducting experiences include a performance with the Curtis Symphony Orchestra of Higdon's blue cathedral in Verizon Hall, as well as the world premiere of Danielpour's Consecration for soprano and chamber orchestra. Mr. Watanabe previously served as the assistant conductor of the Yale Symphony Orchestra under Toshiyuki Shimada, leading the YSO in concerts at Woolsey Hall and Battell Chapel. He was also the music director of Yale's Berkeley College Orchestra from 2006 to 2009.

Mr. Watanabe started the violin at the age of two in Japan with Hachiro Hirose. He moved to the United States in 1992 and was accepted into the precollege division of the Juilliard School at the age of nine to study with Louise Behrend and Ann Setzer. He has since received a Bachelor of Science degree in biology from Yale College and a Master of Music in violin performance from Yale School of Music, where he studied with Syoko Aki.

Mr. Watanabe is the winner of numerous competitions and awards on the violin and the viola, most recently the William Waite Concerto Competition, Irving S. Gilmore Fellowship, and the Alumni Association Prize from the Yale School of Music. He remains an active instrumentalist and is a substitute violinist for the Philadelphia Orchestra.

Heidi Melton SOPRANO

n recent seasons, Heidi Melton has sung the oles of Sieglinde in Die Walküre, Gutrune in Götterdämmerung, Fata Morgana in Love for Three Oranges, and Amelia in Un ballo in maschera at Deutsche Oper Berlin; Venus and Elisabeth n Tannhäuser, Elsa in Lohengrin, Didon in Les Troyens, the Marschallin in Der Rosenkavalier, and Ellen Orford in Peter Grimes at Badisches Staatstheater Karlsruhe (Germany); and the Third Norn in the Metropolitan Opera's Ring. in concert, Ms. Melton sang Wagnerian excerpts with the Baltimore and Dallas symphonies and the Grand Teton Music Festival; and in Mahler's Symphony No. 8 at he Aspen Music Festival. Future seasons will ee her at the Metropolitan Opera, Deutsche Oper Berlin, San Francisco Opera, Oper Frankfurt, Teatro alla Scala, Opéra National de Bordeaux, Canadian Opera Company, and Badisches Staatstheater Karlsruhe.

The 2009 winner of the George London Foundation's George London/Kirsten Flagstad Memorial Award, Ms. Melton made her Metropolitan Opera debut in 2009 as the Second Maid in Elektra. She has sung leading roles with Opéra National de Bordeaux and with the San Francisco Opera, where she participated in the Merola and Adler programs. Concert credits include the BBC Scottish Symphony Orchestra, the Milwaukee Symphony, and the Berkeley Symphony. She received her Master of Music degree in 2007 from the Curtis Institute of Music, where she performed leading roles in Ariadne auf Naxos, Alcina, Albert Herring, and Così fan tutte.

Eric Owens BASS-BARITONE

Eric Owens is both an esteemed interpreter of classic works and a champion of new music. He is the highly acclaimed Alberich of the Metropolitan Opera's Robert Lepage production of the *Ring* cycle. Other recent roles include Ramfis in Aida at San Francisco Opera, the title role in *Hercules* at Lyric Opera of Chicago, and various roles at the Glimmerglass Festival. Recent concert performances include a concert version of Salome with the Cleveland Orchestra, Beethoven's Missa Solemnis with the Boston Symphony, Otello with the Chicago Symphony Orchestra, the Storyteller in A Flowering Tree with the Atlanta Symphony, and Verdi's Requiem with the National Arts Centre Orchestra.

Mr. Owens is celebrated for his embrace of new operas, including the title role in Elliot Goldenthal's Grendel with the Los Angeles Opera and the Lincoln Center Festival; General Leslie Groves in Doctor Atomic at the San Francisco Opera and the Metropolitan Opera; and the Storyteller in A Flowering Tree at the Los Angeles Philharmonic. He made his Boston Symphony Orchestra debut in John Adams's Nativity oratorio El Niño. Career highlights include Otello at the San Francisco Opera; Norma at the Royal Opera, Covent Garden; Aida at Houston Grand Opera; Rigoletto, Il Trovatore, and La Bohème at Los Angeles Opera; Die Zauberflöte at the Bastille Opera in Paris; and Ariodante and L'Incoronazione di Poppea at the English National Opera.

A native of Philadelphia, Mr. Owens studied voice at Temple University and received his Master's degree in Opera from the Curtis Institute of Music in 1995.

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has been called "an orchestra that any city would be lucky to have as its professional ensemble" (*Philadelphia Inquirer*). The orchestra presents three concerts annually at the Kimmel Center, and in May 2012 traveled to Germany for a residency at the Dresden Festival. Recent visiting conductors include Charles Dutoit, Yannick Nézet-Séguin, Simon Rattle, Robert Spano, and Michael Tilson Thomas. This professional training, under the direction of Otto-Werner Mueller and David Hayes, has enabled Curtis alumni to assume prominent positions in America's leading orchestras, as well as ensembles around the world.

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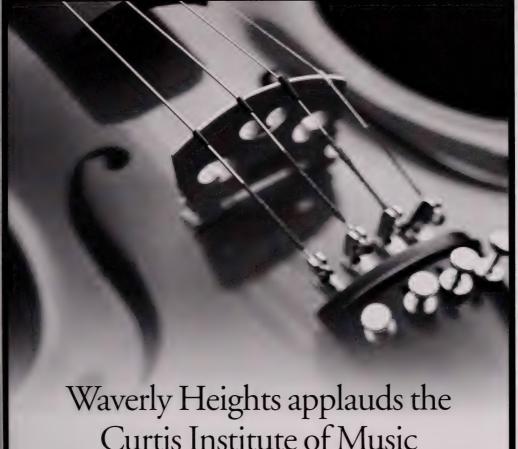
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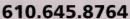
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20th Anniversary Gala Concert
Astral artists past and present are joined by special guests for this celebratory gala concert.

OCTOBER 14, 3:00PM

Ilya Poletaev, piano – Philadelphia Recital Debut "...unfailingly gorgeous..." – The Philadelphia Inquirer

NOVEMBER II, 3:00PM

Benjamin Beilman, violin
"...exquisite control...pure poetry..." – The Strad

DECEMBER 2, 3:00PM

Angel Hsiao, flute – Philadelphia Recital Debut Works by Bach, Paul Taffanel, Berio, Widor & Yuko Uebayashi

JANUARY 20, 3:00PM

Romie de Guise-Langlois, clarinet – Philadelphia Recital Debut "...a formidable clarinetist..." – The New York Times

FEBRUARY 16, 3:00PM

Inspired By The Spiritual
A celebration of music and poetry featuring new works
by acclaimed African-American composers

APRIL 14, 3:00PM

Positively Astral
A thrilling chamber music program featuring Astral artists
and alumni

MAY 1, 7:30PM

Rising Stars
Julietta Curenton, flute; Sara Daneshpour, piano;
& Kristin Lee, violin as concerto soloists
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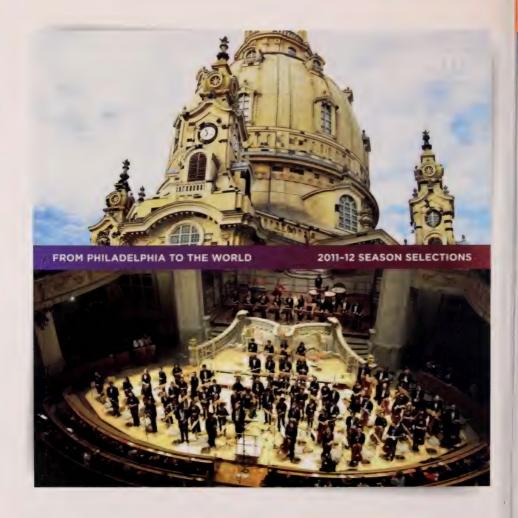




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SPRING CHAMBER MUSIC FESTIVAL Friday, April 26 at 12:45 p.m.

Saint Mark's Church

Introduction et caprice, Op. 23

Giulio Regondi

(1822 - 72)

Louis Xavier Barrette, guitar

The Brief Light

John Musto

When You Danced

Song

The Voices

The Brief Light

The Summons

I Have Drifted

(b. 1954)

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

Five Songs on Poems by Dag Dag Hammarskjöld

Sheridan Seyfried ('07)

(b. 1984)

Tired and lonely Is this a new land? Standing naked August 6, 1961

Thus it was

Julian Arsenault, baritone Sheridan Seyfried, piano

Commissioned by the Curtis Institute of Music in honor of Charles and Judith Freyer, whose generous support as Commissioning Circle members of the Curtis Annual Fund is helping to ensure a bright future for the school.

String Trio, Op. 45

Arnold Schoenberg 1874 1951

Luosha Fang, violin Alex Link, viola Jeong-Hyoun Lee, cello



PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Louis Xavier Barrette, from Ithaca, N.Y., is a student of David Starobin and Jason Vieaux and entered Curtis in 2012.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Johnathan McCullough, from Sherman Oaks, Calif., is a student of Joan Patenaude-Yarnell and entered Curtis in 2010.

Sheridan Seyfried (Composition '07), faculty

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NEXT AFTERNOON RECITAL Monday, April 29 at 12:45 p.m. Saint Mark's Church

Brahms Quartet No. 3 in C minor, Op. 60

Hannah Ji, violin Kensho Watanabe, viola Tessa Seymour, cello Andrew Hsu, piano

Programs are subject to change. To check the weekly schedule, visit www curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

Five Songs on Poems by Dag Hammarskjöld

Music by Sheridan Seyfried ('07) ~ Text by Dag Hammarskjöld

Tired and lonely

Tired

And lonely,

So tired

The heart aches.

Meltwater trickles

Down the rocks,

The fingers are numb,

The knees tremble.

It is now.

Now, that you must not give in.

On the path of the others

Are resting places,

Places in the sun

Where they can meet.

But this

Is your path

And it is now,

Now that you must not fail

Weep

If you can,

Weep,

But do not complain.

The way chose you-

And you must be thankful.

Is this a new land?

Is this a new land,

in a different reality

from today's?

Or have I lived there.

before this day?

Woke up,

an ordinary day with grey light

reflected from the street,

woke up-

from a sombre blue night

above the tree line

moonlight on the moor

the mountain ridge in shadow.

Remembered

different dreams.

remembered

the same mountain landscape:

twice did I climb the ridges,

I lived by the inmost lake

and followed the river

towards its source.

The seasons have passed

and the light

and the weather

and the hour.

But it is the same land.

And I begin to know the map and I begin to get my bearings.

Standing naked

Standing naked

Where they have placed me,

Nailed to the target

By their first arrows.

Again a bow is drawn,

Again an arrow flies,

and misses.

Are they pretending?

Did a hand shake,

Or was it the wind?

What have I to fear?

If their arrows hit,

If their arrows kill.

What is there in that

To cry about?

Others have gone before,

Others will follow.

August 6, 1961

The meadow's massive

Green wave rises

Over the rolling ridge,

Crested with the white foam

Of a thousand oxeve daisies

Which blush

As the midsummer sun

Sets scarlet

In a haze of heat

Over Poughkeepsie.

Seven weeks have gone by,

Seven kinds of blossom

Have been picked or mowed.

Now the leaves of the Indian corn grow broad,

And its cobs make much of themselves,

Waxing fat and fertile.

Was it here,

Here, that paradise was revealed

For one brief moment

On a night in midsummer?

(continued)

Thus it was

I am being driven forward
Into an unknown land.
The pass grows steeper,
The air colder and sharper.
A wind from my unknown goal
Stirs the strings
Of expectation.

Still the question:
Shall I ever get there?
There where life resounds,
A clear pure note
In the silence.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FIRST STUDENT RECITAL Graduation Recital—Yue Chu, piano Friday, April 26 at 8 p.m. Field Concert Hall

Sechs Klavierstücke, Op. 118

Johannes Brahms

Intermezzo: Allegro non assai, ma molto appassionato (1833–97)

Intermezzo: Andante teneramente

Ballade: Allegro energico

Intermezzo: Allegretto un poco agitato

Romanze: Andante

Intermezzo: Andante, largo e mesto

Sonata No. 30 in E major, Op. 109

Vivace, ma non troppo

Prestissimo

Andante molto cantabile ed espressivo Yue Chu, piano Ludwig van Beethoven (1770–1827)

INTERMISSION

Interlude II

Leon Kirchner (1919-2009)

Moments musicaux, D. 780, selections

Franz Schubert

III. Allegretto moderato

(1797 - 1828)

II. Andantino

V. Allegro vivace

Sonata No. 21 in C major, Op. 53 ("Waldstein") Beethoven

Allegro con brio

Introduzione: Adagio molto-Rondo: Allegretto moderato

Yue Chu, piano

Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

PERFORMER

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010. He is the Martin and Sarah Taylor Fellow.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—Caroline Robinson, organ

Saturday, April 27 at 8 p.m.

Field Concert Hall

J.S. Bach Prelude and Fugue in E-flat major, BWV 552

("St. Anne")

Duruflé Scherzo, Op. 2

Franck Fantaisie from Trois pieces
Marchand Grand dialogue en ut majeur

Caroline Robinson, organ

Buxtehude Sicut Moses exaltavit serpentum, BuxWV97

Alize Rozsnyai, soprano Eunice Kim, violin Luosha Fang, violin Xin Shi, cello

Caroline Robinson, harpsichord

Poulenc Concerto in G minor

Caroline Robinson, organ Curtis Chamber Ensemble Matt Glandorf, conductor Graduation Recital—Yi Fei Fu, percussion Monday, April 29 at 8 p.m. Field Concert Hall

Gorosito Seeds

Yi Fei Fu, percussion

Tomasz Kowalczyk, percussion

Klatzow Dances of Earth and Fire

Volans She Who Sleeps with a Small Blanket

Yi Fei Fu, percussion

Parris Concerto for Five Kettledrums

Yi Fei Fu, timpani Yue Chu, piano

Sammut Four Rotations, selections

Yi Fei Fu, marimba Tony Miceli, vibraphone

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

CURTIS INSTITUTE OF MUSIC

2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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NINETY-SECOND STUDENT RECITAL Graduation Recital—Caroline Robinson, organ Saturday, April 27 at 8 p.m. Field Concert Hall

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"Grand dialogue" from Pièces choisies, 3e livre

Caroline Robinson, organ

Louis Marchand (1669-1732)

Sicut Moses exaltavit serpentum, BuxWV 97 Dietrich Buxtehude (1637–1707)

Alize Rozsnyai, soprano
Eunice Kim, violin
Luosha Fang, violin
Xin Shi, cello
Caroline Robinson, harpsichord

Prelude and Fugue in E-flat major BWV 552 ("St. Anne")

Johann Sebastian Bach (1685–1750)

Caroline Robinson, organ

INTERMISSION

Fantaisie from Trois pieces

César Franck (1822–90)

Scherzo, Op. 2

Maurice Duruflé (1902-86)

Caroline Robinson, organ

Concerto in G minor

Francis Poulenc (1899–1963)

Caroline Robinson, organ Curtis Chamber Ensemble Matthew Glandorf, conductor

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Sicut Moses exaltavit serpentum, BuxWV 97
Music by Dietrich Buxtehude - Text from John 3:14-15

Sicut Moses exaltavit serpentem in deserto, ita exaltari oportet filium hominis
Ut omnis qui credit in eum, non pereat sed habeat vitam aeternam.

As Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up So that whosoever believeth in him should not perish but have eternal life.

COACHES

The Buxtehude trio was prepared by Matthew Glandorf and Leon Schelhase.

PERFORMERS

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009. She is the John H. McFadden and Lisa D. Kabnick Annual Fellow.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kayafian and entered Curtis in 2011.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Alize Rozsnyai, from San Diego, is a student of Lorraine Nubar, adjunct faculty, and entered Curtis in 2009.

Xin Shi, from Zhengzhou, Henan, China, is a student of Carter Brey and Peter Wiley and entered Curtis in 2009.

Matthew Glandorf (Organ '91), faculty

If students study with more than one faculty member, their teachers are listed alphabetically.

CURTIS CHAMBER ENSEMBLE

Violin

Viola

Rebecca Anderson

En-Chi Cheng

Yu-Ting Chen

Yoshihiko Nakano

Brendon Elliott

Luosha Fang

Hannah Ji

Eunice Kim

Katya Poplyanksy

Cello

Oliver Aldort

Xin Shi

Double Bass

Samuel Casseday

Timpani

Ted Babcock

NEXT STUDENT RECITAL

Graduation Recital—Yi Fei Fu, percussion

Monday, April 29 at 8 p.m.

Field Concert Hall

Gorosito Seeds

Yi Fei Fu, percussion

Tomasz Kowalczyk, percussion

Klatzow Dances of Earth and Fire

Volans She Who Sleeps with a Small Blanket

Yi Fei Fu, percussion

Parris Concerto for Five Kettledrums

Yi Fei Fu, timpani Yue Chu, piano

Sammut Four Rotations, selections

Yi Fei Fu, marimba

Tony Miceli, vibraphone

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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NINETY-THIRD STUDENT RECITAL Graduation Recital—Yi Fei Fu, percussion Monday, April 29 at 8 p.m. Field Concert Hall

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She Who Sleeps with a Small Blanket

Kevin Volans (b. 1949)

Yi Fei Fu, percussion

Dances of Earth and Fire

Peter Klatzow (b. 1945)

Yi Fei Fu, marimba

INTERMISSION

Concerto for Five Kettledrums

Robert Parris

(1924-99)

Yi Fei Fu, timpani Yue Chu, piano

Four Rotations, selections

Eric Sammut

Rotation IV Rotation II (b. 1968)

Yi Fei Fu, marimba Tony Miceli, vibraphone Seeds

Leonardo Gorosito / Rafael Alberto (b. 1984) (b. 1987)

Yi Fei Fu, percussion Tomasz Kowalczyk, percussion

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PERFORMERS

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008. She is the Elaine and Joseph A. Camarda Annual Fellow.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Tony Miceli, guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL

Graduation Recital—Anastasia Agapova, violin with Qing Jiang, piano Tuesday, April 30 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 9 in A major, Op. 47 ("Kreutzer")

Pärt Fratres

Tchaikovsky Sérénade mélancolique, Op. 26

Souvenir d'un lieu cher, Op. 42 "Danse Russe" from Swan Lake

Andante Cantabile from String Quartet No. 1

in D major, Op. 11, Valse-Scherzo, Op. 34 Anastasia Agapova, violin

Qing Jiang, piano

Wednesday, May 1 at 12:30 p.m. Church of the Holy Trinity, Rittenhouse Square

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Brahms Trio No. 3 in C minor, Op. 101

Hannah Ji, violin Nathan Vickery, cello Yue Chu, piano

Schoenberg Verklärte Nacht, Op. 4

Hsuan-Hao Hsu, violin Piotr Filochowski, violin En-Chi Cheng, viola Born Lau, viola Xin Shi, cello

Timotheos Petrin, cello

Graduation Recital—Alexander Ullman, piano Wednesday, May 1 at 8 p.m. Field Concert Hall

Beethoven Andante favori, WoO 57

Sonata No. 21 in C major, Op. 53

("Waldstein")

Chopin Mazurkas, Op. 24

Sonata No. 2 in B-flat minor, Op. 35

Nocturnes, Op. 55, selections Polonaise in A-flat major, Op. 53

Alexander Ullman, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL Monday, April 29 at 12:45 p.m. Saint Mark's Church

Quartet No. 3 in C minor, Op. 60

Allegro non troppo Scherzo: Allegro

Andante

Finale: Allegro comodo

Johannes Brahms (1833–97)

Hannah Ji, violin Kensho Watanabe, viola Tessa Seymour, cello Andrew Hsu, piano

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

PERFORMERS

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokolofl and entered Curtis in 2008.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

NEXT AFTERNOON RECITAL Thursday, May 2 at 12:45 p.m. Saint Mark's Church

Ravel Sonata for Violin and Piano (1927)

Stephen Waarts, violin Jungeun Kim, piano

Schumann Dichterliebe, Op. 48

Sean Michael Plumb, baritone

Andrew Hsu, piano

Gabriella Smith glazed with rain

Alexandra Switala, violin Gergana Haralampieva, violin

Friday, May 3 at 12:45 p.m. Saint Mark's Church

Chen ('09) Untold Stories

Patrick Williams, flute Daniel Hanul Lee, viola

Yue Chu, piano

Lebrun Concerto No. 1 in D minor

Alexander Vvedenskiy, oboe

Elena Jivaeva, piano

Thomas Oltarzewski Tesseract

Alexandra von der Embse, oboe ('12)

Nathan Vickery, cello Jordan Dodson, guitar

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FOURTH STUDENT RECITAL

Graduation Recital—Anastasia Agapova, violin with Qing Jiang, piano Tuesday, April 30 at 8 p.m. Field Concert Hall

Fratres

Arvo Pärt (b. 1935)

Sonata No. 9 in A major, Op. 47 ("Kreutzer")

Ludwig van Beethoven (1770–1827)

Adagio sostenuto—Presto Andante con variazioni Finale: Presto

> Anastasia Agapova, violin Qing Jiang, piano

> > INTERMISSION

Sérénade mélancolique, Op. 26

Peter Ilich Tchaikovsky (1840–93)

Anastasia Agapova, violin Qing Jiang, piano

Souvenir d'un lieu cher, Op. 42

Tchaikovsky

Méditation Scherzo Mélodie

"Danse Russe" from Swan Lake arranged by Trevor Williams and Geoffrey Pratley

Andante Cantabile from String Quartet No. 1 in D major, Op. 11 arranged by Ferdinand Laub

Valse-Scherzo, Op. 34

Anastasia Agapova, violin Qing Jiang, piano

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PERFORMERS

Anastasia Agapova, from St. Petersburg, Russia, is a student of Shmuel Ashkenasi and Pamela Frank, and entered Curtis in 2008. She is the Herbert R. and Evelyn Axelrod Fellow.

Qing Jiang, staff accompanist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS

Graduation Recital—Alexander Ullman, piano Wednesday, May 1 at 8 p.m. Field Concert Hall

Beethoven Andante favori, WoO 57

Sonata No. 21 in C major, Op. 53 ("Waldstein")

Chopin Mazurkas, Op. 24

Sonata No. 2 in B-flat minor, Op. 35 No. 2 in E-flat major: Lento sostenuto

from Nocturnes, Op. 55

Polonaise in A-flat major, Op. 53

Alexander Ullman, piano

Thursday, May 2 at 12:45 p.m. Saint Mark's Church

Ravel Sonata for Violin and Piano (1927)

Stephen Waarts, violin Jungeun Kim, piano

Schumann Dichterliebe, Op. 48

Sean Michael Plumb, baritone

Andrew Hsu, piano

Gabriella Smith glazed with rain

Alexandra Switala, violin Gergana Haralampieva, violin Graduation Recital—Zoë Martin-Doike, violin Thursday, May 2 at 8 p.m. Field Concert Hall

Arad Toccatina a la Turk

Esther

Zoë Martin-Doike, violin Ren Martin-Doike, viola

Debussy Sonata in G minor

Dvořák Romantické kusy (Romantic Pieces), Op. 75

Prokofiev Violin Sonata No. 1 in F minor, Op. 80

Schubert Rondo in B minor, D. 895 ("Rondeau brillant")

Zoë Martin-Doike, violin Xiaohui Yang, piano

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2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-FIFTH STUDENT RECITAL
Graduation Recital—Alexander Ullman, piano
Wednesday, May 1 at 8 p.m.
Field Concert Hall

Andante favori, WoO 57

Ludwig van Beethoven (1770–1827)

Sonata No. 21 in C major, Op. 53 ("Waldstein")

Allegro con brio

Introduzione: Adagio molto— Rondo: Allegretto moderato

Alexander Ullman, piano

INTERMISSION

Mazurkas, Op. 24

No. 1 in G minor: Lento

No. 2 in C major: Allegro non troppo No. 3 in A-flat major: Moderato

No. 4 in B-flat minor: Moderato

Alexander Ullman, piano

Frédéric Chopin (1810–49)

Sonata No. 2 in B-flat minor, Op. 35

Chopin

Grave—Doppio movimento Scherzo Marche funèbre Presto

Nocturne in E-flat major, Op. 55, No. 2

Polonaise in A-flat major, Op. 53
Alexander Ullman, piano

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PERFORMER

Alexander Ullman, from Watford, England, is a student of Robert McDonald and entered Curtis in 2009. He is the Gerry and Marguerite Lenfest Fellow.

NEXT STUDENT RECITALS Thursday, May 2 at 12:45 p.m. Saint Mark's Church

Ravel Sonata for Violin and Piano (1927)

Stephen Waarts, violin Jungeun Kim, piano

Schumann Dichterliebe, Op. 48

Sean Michael Plumb, baritone

Andrew Hsu, piano

Gabriella Smith glazed with rain

Alexandra Switala, violin Gergana Haralampieva, violin

Graduation Recital—Zoë Martin-Doike, violin Thursday, May 2 at 8 p.m. Field Concert Hall

Arad Toccatina a la Turk

Zoë Martin-Doike, violin Ren Martin-Doike, viola

Debussy Sonata in G minor

Dvořák Romantické kusy (Romantic Pieces), Op. 75

Prokofiev Violin Sonata No. 1 in F minor, Op. 80

Schubert Rondo in B minor, D. 895 ("Rondeau brillant")

Zoë Martin-Doike, violin Xiaohui Yang, piano Friday, May 3 at 12:45 p.m. Saint Mark's Church

Chen ('09) Untold Stories

Patrick Williams, flute Daniel Hanul Lee, viola

Yue Chu, piano

Lebrun Concerto No. 1 in D minor

Alexander Vvedenskiy, oboe

Elena Jivaeva, piano

Thomas Oltarzewski Tesseract

Alexandra von der Embse, oboe ('12)

Nathan Vickery, cello Jordan Dodson, guitar

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL

Thursday, May 2 at 12:45 p.m. Saint Mark's Church

glazed with rain

Gabriella Smith

Jb. 1991)

Alexandra Switala, violin Gergana Haralampieva, violin

Commissioned by the Curtis Institute of Music in honor of Dr. and Mrs. Hratch A. Kasparian, whose generous support as Commissioning Circle members of the Curtis Annual Fund ensures Curtis fulfills its mission to educate and train gifted young artists from around the world.

Dichterliebe, Op. 48

Im wunderschonen Monat Mai Aus meinen Tranen sprießen

Die Rose, die Lilie, die Taube, die Sonne

Wenn ich in deine Augen seh'

Ich will meine Seele tauchen

Im Rhein, im heiligen Strome

Ich grolle nicht

Und wußten's die Blumen

Das ist ein Floten und Geigen

Hor' ich das Liedehen klingen

Ein Jüngling liebt ein Madchen

Am leuchtenden Sommermorgen

Ich hab' im Traum geweinet

Allnachtlich im Traume seh' ich dich

Aus alten Marchen winkt es

Die alten, bösen Lieder

Sean Michael Plumb, baritone Andrew Hsu, piano

Sonata for Violin and Piano (1927)

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

Stephen Waarts, violin Jungeun Kim, piano Maurice Ravel (1875–1937)

Robert Schumann

 $4810^{\circ}561$

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

COMPOSER

Gabriella Smith, from El Cerrito, Calif., is a student of Richard Danielpour and entered Curtis in 2009.

PERFORMERS

Gergana Haralampieva, from Norwood, Mass., is a student of Ida Kavafian and entered Curtis in 2012.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Scan Michael Plumb, from Los Angeles, is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Alexandra Switala, from Grapevine, Tex., is a student of Ida Kavafian and entered Curtis in 2012.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Jungeun Kim, director of instrumental accompaniment

If students study with more than one faculty member, their teachers are listed alphabetically.



NEXT AFTERNOON RECITAL

Friday, May 3 at 12:45 p.m. Saint Mark's Church

Cher	n (°09)	Untold Stories

Patrick Williams, flute Daniel Hanul Lee, viola

Yue Chu, piano

Lebrun Concerto No. 1 in D minor

Alexander Vvedenskiy, oboe

Elena Jivaeva, piano

Paganini Caprices, Op. 1, selections

Stephen Waarts, violin

Thomas Oltarzewski Tesseract

Alexandra von der Embse, oboe ('12)

Nathan Vickery, cello Jordan Dodson, guitar

Programs are subject to change. To check the weekly schedule, visit www.curtis edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-SIXTH STUDENT RECITAL Graduation Recital—Zoë Martin-Doike, violin Thursday, May 2 at 8 p.m. Field Concert Hall

Sonata in G minor

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Violin Sonata No. 1 in F minor, Op. 80

Andante assai Allegro brusco Andante

Allegrissimo

Zoë Martin-Doike, violin

Xiaohui Yang, piano

INTERMISSION

Toccatina a la Turk

Zoë Martin-Doike, violin Ren Martin-Doike, viola Claude Debussy (1862–1918)

Sergey Prokofiev (1891–1953)

Atar Arad (b. 1945)

Romantické kusy (Romantic Pieces), Op. 75

Antonín Dvořák (1841–1904)

Allegro moderato Allegro maestoso Allegro appassionato Larghetto

Rondo in B minor, D. 895 ("Rondeau brillant")

Franz Schubert (1797–1828)

Zoë Martin-Doike, violin Xiaohui Yang, piano

4

Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12) Sundays at 6 p.m. and can also be seen on Y Arts, (Comcast 257, FiOS 474, and Digital 12.2), Wednesdays at 8 p.m., and Fridays at 9 p.m.

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PERFORMERS

Zoë Martin-Doike, from Honolulu, is a student of Pamela Frank and entered Curtis in 2008. She is the Mitchell Family Annual Fellow.

Ren Martin-Doike, from Honolulu, is a student of Joseph dePasquale and Michael Tree and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITALS Friday, May 3 at 12:45 p.m. Saint Mark's Church

Chen ('09) Untold Stories

Patrick Williams, flute Daniel Hanul Lee, viola

Yue Chu, piano

Lebrun Concerto No. 1 in D minor

Alexander Vvedenskiy, oboe

Elena Jivaeva, piano

Paganini Caprices, Op. 1, selections

Stephen Waarts, violin

Thomas Oltarzewski Tesseract

Alexandra von der Embse, oboe ('12)

Nathan Vickery, cello Jordan Dodson, guitar

Vocal Department Recital Friday, May 3 at 8 p.m. Field Concert Hall

Works of Berlin, Bernstein ('41), Bizet, Gounod, Loewe, Musto, Offenbach, Porter, Rodgers, Rossini, Saint-Saëns, Weill, and Vaughan Williams Saturday, May 4 at 1:30, 2:15 and 3 p.m. Rodin Museum of Art

Across the Centuries: Songs for soprano and guitar by Dowland, Schubert and The Beatles

Free with museum admission (suggested admission: \$8) www.rodinmuseum.org or (215) 763-8100 Music in the Galleries is generously sponsored by Cooke & Bieler, LP.

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Graduation Recital—Jenny Chen, piano Saturday, May 4 at 8 p.m. Field Concert Hall

J. S. Bach
Chopin
Sonata No. 3 in B minor, Op. 58
Liszt
Hungarian Rhapsody No. 10
Rachmaninoff
Études-tableaux, Op. 39, selections

Stravinsky Three Movements from Petrushka
Tchaikovsky Doumka: Scène rustique russe, Op. 59

Jenny Chen, piano

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



SPRING CHAMBER MUSIC FESTIVAL Friday, May 3 at 12:45 p.m. Saint Mark's Church

No. 4 in C minor: Maestoso from Caprices, Op. 1

Nicolò Paganini (1782–1840)

Stephen Waarts, violin

Tesseract

Thomas Oltarzewski

(b. 1988)

Alexandra von der Embse, oboc (12) Nathan Vickery, cello Jordan Dodson, guitar

Commissioned by the Curtis Institute of Music in honor of Baroness Nina von Maltzahn, whose extraordinary support as a Chairman's Performance Circle member of the Curtis Annual Fund helps Curtis fulfill its mission to educate and train gifted young artists from around the world.

Untold Stories

Ke Chia Chen ('09)

(b. 1979)

of dreams... of quests... of love...

> Patrick Williams, flute Daniel Hanul Lee, viola Yue Chu, piano

Commissioned by the Curtis Institute of Music in honor of H.F. "Gerry" and Marguerite Lenfest, whose extraordinary support as Chairman's Performance Circle members of the Curtis Annual Fund is helping to ensure an ever-brighter future for the school.

Concerto No. 1 in D minor

Ludwig August Lebrun

(1752 - 90)

Allegro Grazioso

Grazioso

Rondo allegro

Alexander Vvedenskiy, oboe Elena Jivaeva, piano

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This afternoon's recital will be performed without intermission. Photographic and recording equipment may not be used in St. Mark's Church.

COMPOSERS

Thomas Oltarzewski, from Toms River, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

Ke-Chia Chen (Composition '09), guest artist

PERFORMERS

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Jordan Dodson, from Columbus, Ohio, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Alexander Vvedenskiy, from Moscow, is a student of Richard Woodhams and entered Curtis in 2009.

Stephen Waarts, from Los Altos, Calif., is a student of Aaron Rosand and entered Curtis in 2011.

Patrick Williams, from Steamboat Springs, Colo., is a student of Jeffrey Khaner and entered Curtis in 2010.

Elena Jivaeva, staff pianist

Alexandra von der Embse (Oboe '12), guest artist

If students study with more than one faculty member, their teachers are listed alphabetically.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-SEVENTH STUDENT RECITAL Vocal Studies Department Recital Friday, May 3 at 8 p.m. Field Concert Hall

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"Glitter and be Gay" from Candide

Leonard Bernstein ('41)

(1918 - 90)

Anna Davidson, soprano Donald St. Pierre, piano

"Lost in the Stars" from Lost in the Stars

Kurt Weill

(1900-50)

Shir Rozzen, mezzo-soprano Donald St. Pierre, piano

"Some Enchanted Evening"

Richard Rodgers

(1902-79)

from South Pacific

Sean Michael Plumb, baritone Donald St. Pierre, piano

"Silent Noon"

Ralph Vaughan Williams

from The House of Life

(1872 - 1958)

Lauren Eberwein, mezzo-soprano Donald St. Pierre, piano

"You'll Never Walk Alone" from Carousel

Rodgers

Julian Arsenault, baritone Donald St. Pierre, piano "Where is the Life that Late I Led?" from Kiss Me. Kate

Cole Porter (1891–1964)

Johnathan McCullough, baritone Donald St. Pierre, piano

"Largo al factotum" from *Il barbiere di Siviglia* Gioacchino Rossini (1792–1868)

Jamez McCorkle, baritone Danielle Orlando, piano

Seguidilla: "Près des ramparts de Séville" from Carmen

Georges Bizet

(1838 - 75)

Lauren Eberwein, mezzo-soprano Danielle Orlando, piano

"Una voce poco fa" from Il barbiere di Siviglia

Rossini

Anna Davidson, soprano Danielle Orlando, piano

"Mon coeur s'ouvre à ta voix" from Samson et Dalila

Camille Saint-Saëns (1835–1921)

Shir Rozzen, mezzo-soprano Danielle Orlando, piano

"Avant de quitter ces lieux" from Faust

Charles Gounod (1818–93)

Jamez McCorkle, baritone Danielle Orlando, piano

"Dunque io son" from Il barbiere di Siviglia

Rossini

Lauren Eberwein, mezzo-soprano Sean Michael Plumb, baritone Danielle Orlando, piano The Brief Light

When You Danced

Song

The Voices

The Brief Light

The Summons

I Have Drifted

Johnathan McCullough, baritone Louis Xavier Barrette, guitar

"Anything You Can Do I Can Do Better"

from Annie Get Your Gun

Shir Rozzen, mezzo-soprano Johnathan McCullough, baritone Danielle Orlando, piano

"Tale of the Oyster" from Fifty Million Frenchman

Anna Davidson, soprano Donald St. Pierre, piano

"If Ever I Would Leave You" from Camelot

Sean Michael Plumb, baritone Donald St. Pierre, piano

Barcarolle, from Les Contes d'Hoffmann

Shir Rozzen, mezzo-soprano Anna Davidson, soprano Danielle Orlando, piano

"Soliloquy" from Carousel

Julian Arsenault, baritone Donald St. Pierre, piano John Musto

(b. 1954)

Irving Berlin (1888–1989)

Porter

Frederick Loewe (1901–88)

Jacques Offenbach (1819–80)

Rodgers

"Somewhere" from West Side Story

Bernstein

Anna Davidson, soprano
Lauren Eberwein, mezzo-soprano
Shir Rozzen, mezzo-soprano
Julian Arsenault, baritone
Jamez McCorkle, baritone
Johnathan McCullough, baritone
Sean Michael Plumb, baritone
Donald St. Pierre, piano

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This evening's program will be performed without intermission. Photographic and recording equipment may not be used in Field Concert Hall. This evening's program is being recorded for the series *On Stage at Curtis* on WHYY-TV (Channel 12), Sundays at 6 p.m., and Y Arts, Wednesdays at 8 p.m., and Fridays at 9 p.m.

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PERFORMERS

See insert for complete performer listing.

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NEXT STUDENT RECITAL Graduation Recital—Jenny Chen, piano Saturday, May 4 at 8 p.m. Field Concert Hall

Works of J.S. Bach, Chopin, Liszt, Rachmaninoff, Stravinsky, and Tchaikovsky

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-EIGHTH STUDENT RECITAL Graduation Recital—Jenny Chen, piano Saturday, May 4 at 8 p.m. Field Concert Hall

Toccata in E minor, BWV 914

Johann Sebastian Bach (1685–1750)

Frédéric Chopin (1810–49)

Sonata No. 3 in B minor, Op. 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

Jenny Chen, piano

INTERMISSION

Hungarian Rhapsody No. 10

Franz Liszt (1811–86)

Études-tableaux, Op. 39, selections

No. 5 in E-flat minor: Apassionato

No. 6 in A minor: Allegro

Jenny Chen, piano

Sergei Rachmaninoff (1873–1943)

Doumka: Scène rustique russe, Op. 59 Peter Ilich Tchaikovsky

Peter Ilich Tchaikovsky (1840–93)

Three Movements from Petrushka

Russian Dance Petrushka's Cell The Shrove-tide Fair

Jenny Chen, piano

Igor Stravinsky (1882–1971)

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Photographic and recording equipment may not be used in Field Concert Hall. Recitals are professionally recorded for educational use and possible broadcast.

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PERFORMER

Jenny Chen, from Taipei, Taiwan, is a student of Gary Graffman and entered Curtis in 2005. She is the Suzanne Roberts Cultural Development Fund Annual Fellow.

NEXT STUDENT RECITAL
Sunday, May 5 at 3 p.m.
Graduation Recital—Juyong You, clarinet
Field Concert Hall

Brahms Sonata in F minor, Op. 120, No. 1

Juyong You, clarinet Xiaohui Yang, piano

Debussy Première rapsodie

Juyong You, clarinet Qing Jiang, piano

Mozart Quintet in A major, K. 581

Juyong You, clarinet Eunice Kim, violin

Katya Poplyansky, violin Daniel Hanul Lee, viola Nathan Vickery, cello

Stravinsky Three Pieces for Clarinet

Juyong You, clarinet

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.

Sunday, May 5 at 8 p.m., Verizon Hall at the Kimmel Center Curtis Symphony Orchestra Mark Russell Smith, conductor ('87) Kensho Watanabe, conductor Heidi Melton, soprano ('07) Eric Owens, bass-baritone ('95)

Jack Wolgin Orchestral Concerts

All-Wagner program

Wagner

Overture to Der fliegende Holländer
(The Flying Dutchman)
Tannhäuser, selections
Die Meistersinger, selections
"Siegfried's Rhine Journey" from
Götterdämmerung
Die Walküre, selections

Tickets: \$5, \$16, \$22, \$33, \$45; Kimmel Center Box Office and Ticket Philadelphia, www.ticketphiladelphia.org or (215) 893-1999



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

NINETY-NINTH STUDENT RECITAL Graduation Recital—Juyong You, clarinet Sunday, May 5 at 3 p.m. Field Concert Hall

Première rapsodie

Claude Debussy (1862–1918)

Juyong You, clarinet Qing Jiang, piano

Sonata in F minor, Op. 120, No. 1

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Juyong You, clarinet Xiaohui Yang, piano

INTERMISSION

Johannes Brahms (1833–97)

Three Pieces for Clarinet

I.

II.

III.

Igor Stravinsky (1882–1971)

(1756 - 91)

Juyong You, clarinet

Quintet in A major, K. 581

Wolfgang Amadeus Mozart

Allegro

Larghetto

Menuetto

Allegretto con variazioni

Juyong You, clarinet Eunice Kim, violin Katya Poplyansky, violin Daniel Hanul Lee, viola Nathan Vickery, cello



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PERFORMERS

Juyong You, from Seoul, is a student of Donald Montanaro and entered Curtis in 2009. She is the Nellie Lee Bok Fellow.

Eunice Kim, from San Francisco, is a student of Ida Kavafian and entered Curtis in 2009.

Daniel Hanul Lee, from Toronto, is a student of Roberto Díaz and Michael Tree and entered Curtis in 2010.

Katya Poplyansky, from Toronto, is a student of Shmuel Ashkenasi, Ida Kavafian, and Joseph Silverstein, and entered Curtis in 2009.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Qing Jiang, staff accompanist

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Dean's Honors Recital, part one Thursday, May 9 at 8 p.m. Field Concert Hall

Albéniz Suite española no. 1, arranged by Jason Vieaux

Jiyeon Kim, guitar

J.S. Bach Prelude and Fugue in E-flat major, BWV 552

("St. Anne")

Caroline Robinson, organ

Barber Sonata for Piano, Op. 26

Andrew Hsu, piano

Barrière Sonata No. 4 in G major

Tessa Seymour, cello Jeong-Hyoun Lee, cello

Cage Third Construction

Ted Babcock, percussion Yi Fei Fu, percussion

Tomasz Kowalczyk, percussion

Won Suk Lee, percussion

Françaix Trio for Oboe, Bassoon, and Piano

Beverly Wang, oboe Catherine Chen, bassoon Bryan Anderson, piano

Stevens Rhythmic Caprice

Won Suk Lee, marimba

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261.

A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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ONE-HUNDREDTH STUDENT RECITAL

Dean's Honors Recital, part one Thursday, May 9 at 8 p.m. Field Concert Hall

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"Asturias"

from Suite española no. 1 for Piano

Jiyeon Kim, guitar

Isaac Albéniz (1860–1909)

Trio for Oboe, Bassoon, and Piano

Adagio Scherzo

Andante

Finale

Jean Françaix (1912–97)

Beverly Wang, oboe Catherine Chen, bassoon Bryan Anderson, piano

Sonata for Piano, Op. 26

Allegro energico

Allegro vivace e leggiero

Adagio mesto

Fuga: Allegro con spirito

Andrew Hsu, piano

Samuel Barber ('34)

(1910-81)

Sonata No. 4 in G major

Andante

Adagio

Allegro prestissimo

Jean-Baptiste Barrière (1707–47)

Tessa Seymour, cello Jeong-Hyoun Lee, cello

Rhythmic Caprice

Leigh Howard Stevens (b. 1953)

Won Suk Lee, marimba

INTERMISSION

Prelude and Fugue in E-flat major, BWV 552 ("St. Anne")

Johann Sebastian Bach (1685–1750)

Caroline Robinson, organ

Third Construction

John Cage (1912–92)

Ted Babcock, percussion
Yi Fei Fu, percussion
Tomasz Kowalczyk, percussion
Won Suk Lee, percussion

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COACHES

The Cage quartet was prepared by Don Liuzzi and Robert Van Sice.

The Françaix trio was prepared by Daniel Matsukawa.

PERFORMERS

Bryan Anderson, from Stockbridge, Ga., is a student of Alan Morrison and entered Curtis in 2010.

Ted Babcock, from Wenham, Mass., is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2010.

Catherine Chen, from Greenwich, Conn., is a student of Daniel Matsukawa and entered Curtis in 2010.

Yi Fei Fu, from Chongqing, China, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2008.

Andrew Hsu, from Fremont, Calif., is a student of Gary Graffman and Eleanor Sokoloff and entered Curtis in 2008.

Jiyeon Kim, from Seoul, is a student of David Starobin and Jason Vieaux and entered Curtis in 2011.

Tomasz Kowalczyk, from Krakow, Poland, is a student of Don Liuzzi and Robert Van Sice and entered Curtis in 2011.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Won Suk Lee, from Seoul, is a student of Don Liuzzi and Robert Van Sice, and entered Curtis in 2012.

Caroline Robinson, from Greenville, S.C., is a student of Alan Morrison and entered Curtis in 2009.

Tessa Seymour, from Berkeley, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2010.

Beverly Wang, from Toronto, is a student of Richard Woodhams and entered Curtis in 2009.

If students study with more than one faculty member, their teachers are listed alphabetically.

NEXT STUDENT RECITAL Dean's Honors Recital, part two Friday, May 10 at 8 p.m. Field Concert Hall

Beethoven Sonata No. 28 in A major, Op. 101

Xiaohui Yang, piano

Brahms Trio No. 2 in C major, Op. 87

Hannah Ji, violin Nathan Vickery, cello Yue Chu, piano

Britten "Look! Through the port comes the

moonshine astray! ... And farewell to ye, old Rights o' Man!" from Billy Budd

Julian Arsenault, baritone Donald St. Pierre, piano

Thomas Oltarzewski Winter Scenes

Kensho Watanabe, violin

Will Chow, cello

Elizabeth White Clark, harp

Schoenberg String Trio, Op. 45

Luosha Fang, violin Alex Link, viola

Jeong-Hyoun Lee, cello

Programs are subject to change. To check the weekly schedule, visit www.curtis.edu/calendar or call the Recital Hotline, (215) 893-5261. A limited number of calendars will be available each Friday in the Gary and Naomi Graffman Common Room at Curtis.



2012-13 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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ONE-HUNDRED-FIRST STUDENT RECITAL Dean's Honors Recital, part two Friday, May 10 at 8 p.m.
Field Concert Hall

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Winter Scenes

Thomas Oltarzewski (b. 1988)

Kensho Watanabe, violin Will Chow, cello Elizabeth White Clark, harp

"Look! Through the port comes the moonshine astray! ... And farewell to ye, old Rights o' Man!" from *Billy Budd*

Benjamin Britten (1913–76)

Julian Arsenault, baritone Donald St. Pierre, piano

Sonata No. 28 in A major, Op. 101

Ludwig van Beethoven

Etwas lebhaft, und mit der innigsten Empfindung (1770–1827)

Lebhaft, marschmäßig

Langsam und sehnsuchtsvoll-

Geschwind, doch nicht zu sehr und mit Entschlossenheit

Xiaohui Yang, piano

INTERMISSION

String Trio, Op. 45

Arnold Schoenberg (1874–1951)

Luosha Fang, violin Alex Link, viola Jeong-Hyoun Lee, cello

Trio No. 2 in C major, Op. 87

Johannes Brahms (1833-97)

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

Hannah Ji, violin Nathan Vickery, cello Yue Chu, piano

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COACHES

The Oltarzewski trio was prepared by Elizabeth Hainen.

The Schoenberg trio was prepared by Steven Tenenbom.

The Brahms trio was prepared by Jonathan Biss and Peter Wiley.

COMPOSER

Thomas Oltarzewski, from Toms River, N.J., is a student of Jennifer Higdon and entered Curtis in 2011.

PERFORMERS

Julian Arsenault, from Lafayette, Calif., is a student of Marlena Kleinman Malas and entered Curtis in 2010.

Will Chow, from Los Altos, Calif., is a student of Carter Brey and Peter Wiley and entered Curtis in 2011.

Yue Chu, from Tianjin, China, is a student of Jonathan Biss and Meng-Chieh Liu and entered Curtis in 2010.

Elizabeth White Clark, from Salt Lake City, is a student of Elizabeth Hainen and Judy Loman and entered Curtis in 2010.

Luosha Fang, from Shanghai, China, is a student of Shmuel Ashkenasi and Ida Kavafian and entered Curtis in 2011.

Hannah Ji, from Basking Ridge, N.J., is a student of Aaron Rosand and entered Curtis in 2009.

Jeong-Hyoun Lee, from Seong Nam, Korea, is a student of Carter Brey and Peter Wiley and entered Curtis in 2002.

Alex Link, from New York City, is a student of Hsin-Yun Huang and Michael Tree, and entered Curtis in 2012.

Nathan Vickery, from Indianapolis, is a student of Peter Wiley and entered Curtis in 2009.

Kensho Watanabe, from Greenwich, Conn., is a student of Otto-Werner Mueller and entered Curtis in 2010.

Xiaohui Yang, from Chaoyang, China, is a student of Ignat Solzhenitsyn and entered Curtis in 2008.

Donald St. Pierre, opera and voice coach

If students study with more than one faculty member, their teachers are listed alphabetically.

This is the final recital of 2012–13. The Curtis Student Recital Series will resume on Friday, October 18, 2013 in Field Concert Hall. This summer find ways to listen and watch Curtis performances online at www.curtis.edu/multimedia. Visit www.curtis.edu/calendar for more information about next season.



EIGHTIETH COMMENCEMENT AND CONFERRING OF DEGREES

Field Concert Hall Saturday, May 11, 2013 11:00 a.m. Horn

Maureen Young, in absentia

Trombone

Patrick Thomas Montgomery

Timpani and Percussion

Tomasz Maciej Kowalczyk

Bachelor of Music

Composition

Gabriella Smith

Organ

Patrick Wayne Kreeger Caroline Judith Robinson

Piano

Yen Yu Chen

Vivian Cheng

Andrew Hsu

Jiuming Shen

Alexander Ullman

Xiaohui Yang

Voice

Meredith Anne LaBouff

Alize Francheska Rozsnyai

Thomas Shivone

Violin

Anastasia Agapova

Rebecca A. Anderson

Hannah Haeseung Marie Ji

Justine Ruth Lamb-Budge

Richard Lin

Zoë Harumi Martin-Doike

Viola

Junping Qian

Cello

Gabriel Cabezas, in absentia

JeongHyoun Lee

Nathan James Vickery

Double Bass

Alexander Jacobsen

Flute

Diondré Jamal McKinney

Oboe

Beverly Wang

Clarinet

Juyong You

Bassoon

Julia Harguindey

Trumpet

George Vincent Goad

Sara Nicole Huebner

Timpani and Percussion

YiFei Fu

Certificate of Professional Studies

Opera

Adam Frandsen

Master of Music in Opera

Julian Francis Arsenault Brandon Paul Cedel, in absentia Anna Belle Davidson Christopher Tiesi

WELCOME TO THE NEW ALUMNI

Daniel Matsukawa ('92), bassoon faculty and Alumni Council representative

CLOSING REMARKS

Roberto Díaz (Viola '84), president

RECESSIONAL AND POSTLUDE

Toccata

John Weaver (b. 1937)

John Richardson ('00), organ







